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NEW YORK

OCTOBER 28, 2002

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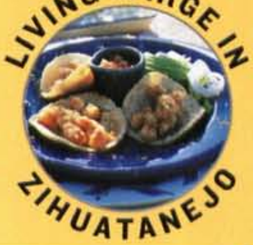

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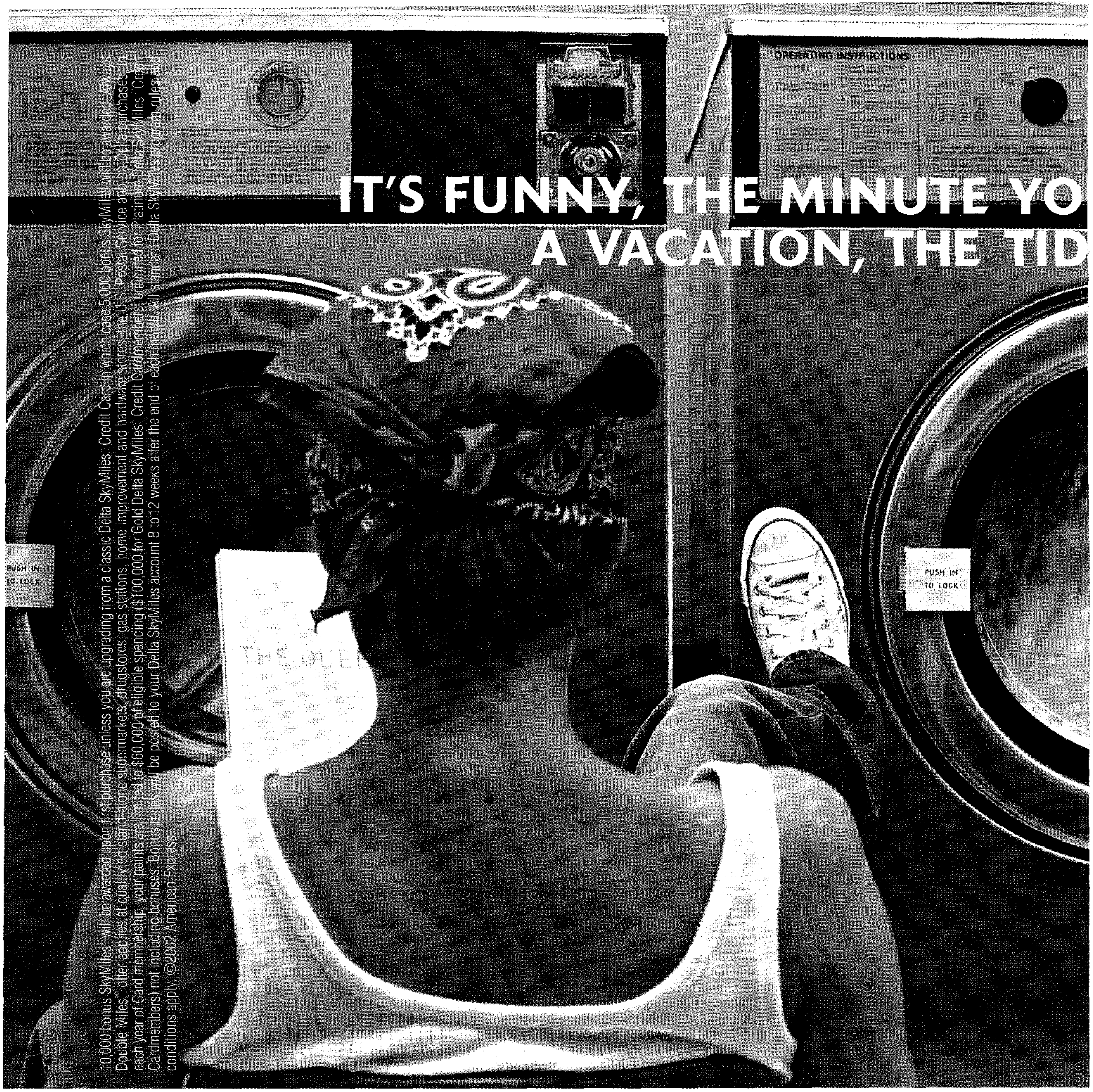

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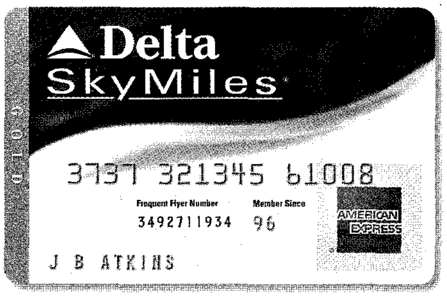
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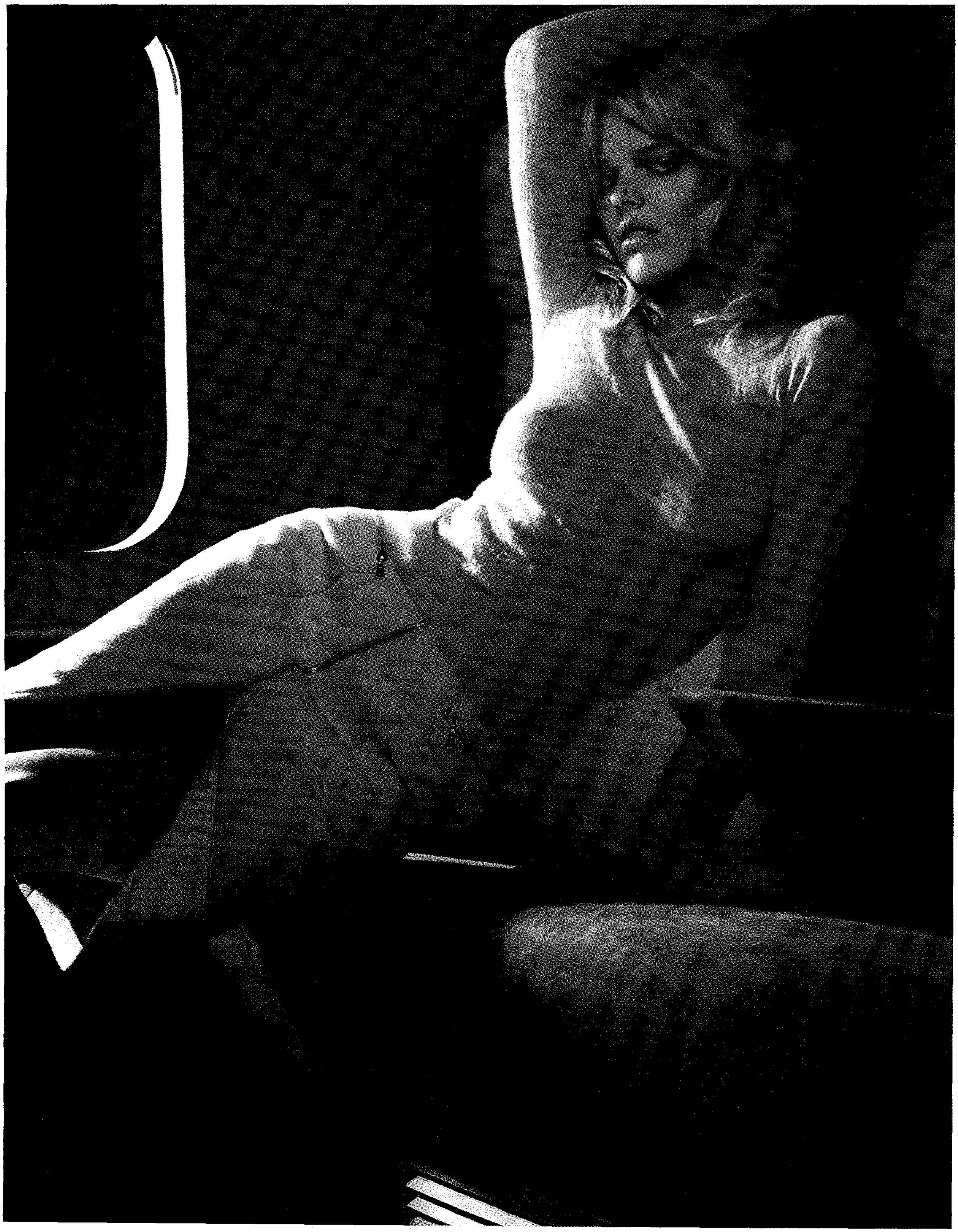

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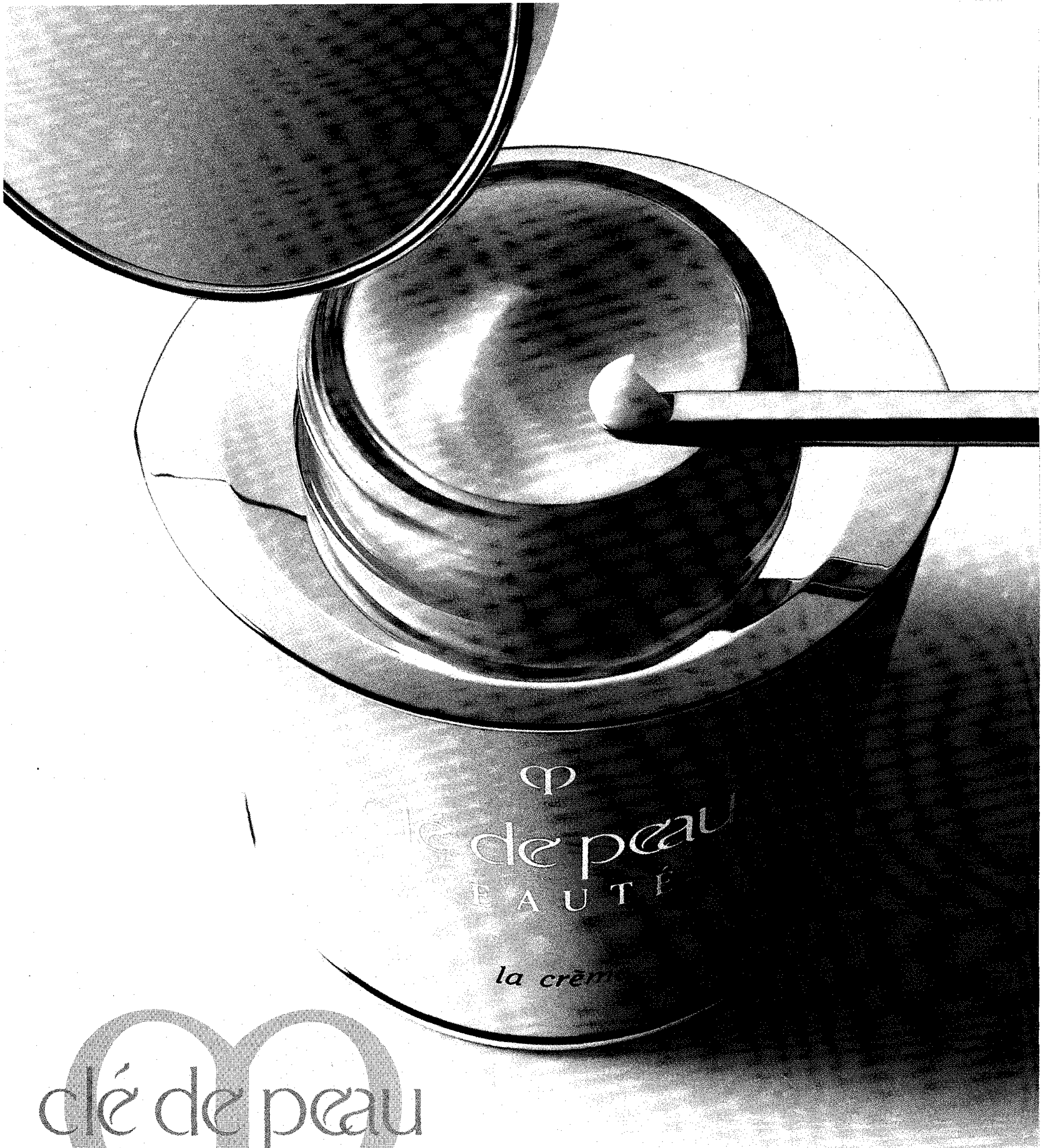

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Contents

October 28, 2002

DEPARTMENTS

10 Letters

17 Intelligencer: Marc S. Malkin

18 Scene: Patrick McMullan

21 Gotham

Columns

26 This Media Life: Michael Wolff
How the president's approach to war gives new meaning to the phrase *We are the world*

32 The City Politic: Michael Tomasky
The campaign for governor is taking place among insiders. Can Carl McCall possibly break out of the bubble?

34 The Bottom Line: James J. Cramer
Bullish thinking: Ten dream scenarios that could save our economy

70 Best Bets Rima Suqi
A spherical TV set, credit-card-size digital cameras, and edible doggy mailers

72 Sales & Bargains
Bold scarves to fight the cold

73 Beauty: Beth Landman Keil
Sugary spa services, an Armani makeup palette, and Canyon Ranch bread to go

77 Cue Best of the Week

Critics

78 Movies: Peter Rainer
Accolade-worthy acting saves *Roger Dodger;* Mike Leigh fails to achieve his former glory with *All or Nothing*

81 Theater: John Simon
David Henry Hwang delivers an unfortunate revival of *Flower Drum Song;* a wrenching (and star-studded) production of *The Exonerated*

83 Art: Mark Stevens
Gary Simmons's erasure art goes far beyond the black and white

84 Classical Music: Peter G. Davis
Stellar Spanish-style symphonies from the Chicago Symphony Orchestra

85 Television: John Leonard
Clive Barker returns with the endlessly strange *Saint Sinner*

86 Pop Music: Ethan Brown
Suicide breaks new ground on *American Supreme* but remains true to its roots

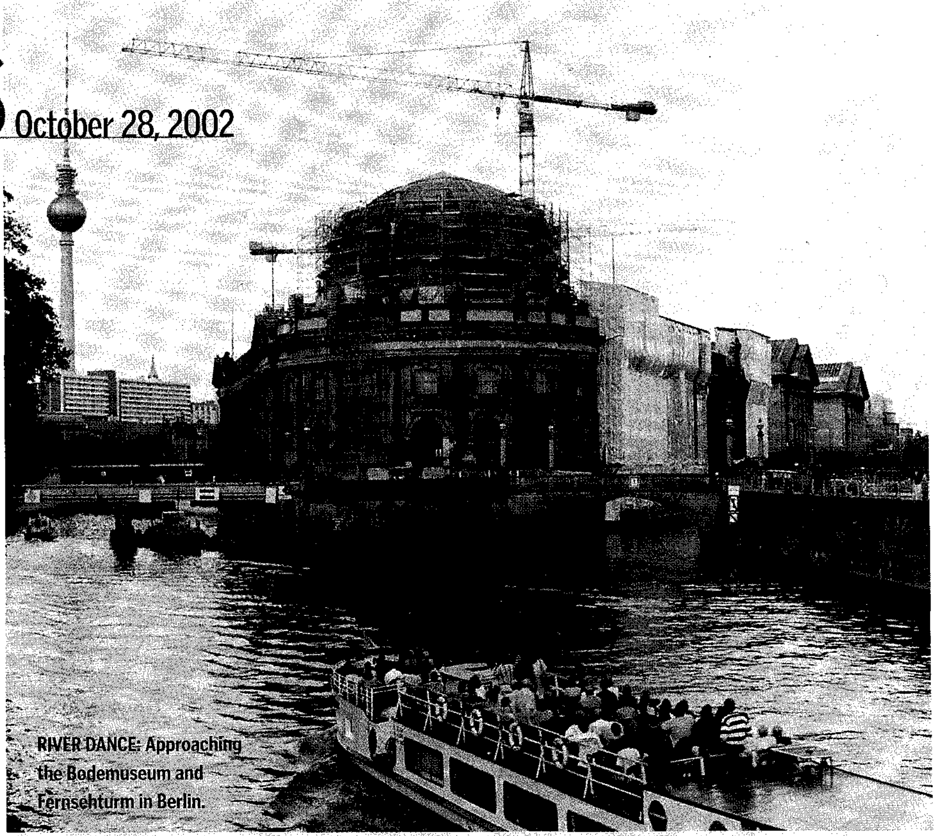
87 Restaurants: Adam Platt
Seafood-savvy Rick Moonen goes solo with RM

88 Listings

115 Classifieds/Personals/Real Estate

128 'Cue' Crossword: Maura B. Jacobson

'Guardian' Crossword



RIVER DANCE: Approaching the Bodemuseum and Fernsehturm in Berlin.

FEATURES

36 Where to Go Now

ACHTUNG, BABY Time was when Germany was Europe's no-man's-land—a bleak, crumbling stop on the way from Italy to England. But these days, legions of New York hipsters—artists, musicians, and other enlightened tourists—are flocking to Berlin in search of edgy culture, thrift-store shopping, and one of the most compelling history lessons imaginable. **HOT TICKETS** From fresh-powder skiing in British Columbia to swimming with killer whales in New Zealand to a Moroccan road trip—ten great vacations that are the opposite of ordinary.

58 An Olympic Trial By Robert Kolker

On November 2, the U.S. Olympic Committee will choose between two cities—San Francisco and (improbably to some, obviously to others) ours—to represent the country's national bid to host the 2012 Olympics. Why should we be cheering for it? Let us map the reasons.

62 Song and Dances By Laura Shapiro

With *Movin' Out,* Twyla Tharp turns 29 Billy Joel hits into one of the most exuberantly kinetic shows Broadway has ever seen. It wasn't exactly a smooth journey—as Tharp is the first to confess—but it has a great beat, and you can (and they do) dance to it.

64 The Collector By Landon Thomas Jr.

Jeffrey Epstein, a former Dalton math teacher without a college degree, is one of Wall Street's most legendary investors (he won't take you if you have less than $1 billion), and he had always been one of its most secretive. Then, last month, he showed up on the gossip radar when he flew Bill Clinton, Kevin Spacey, and Chris Tucker to Africa on his 727 for a study trip. So just who is this unidentified investing superstar, who on the side collects the brilliant, the talented, and the powerful? And how do you get a ride on his plane?

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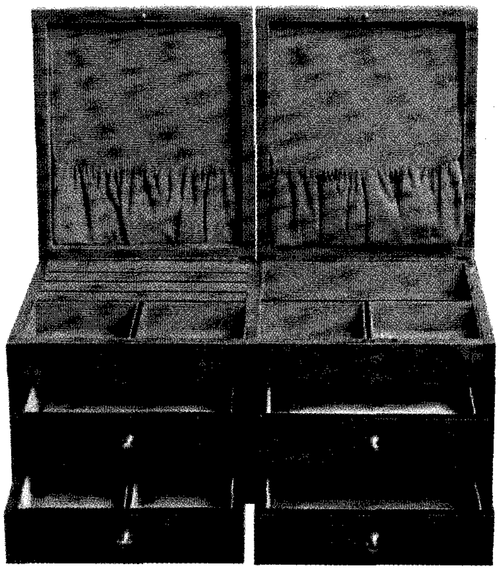

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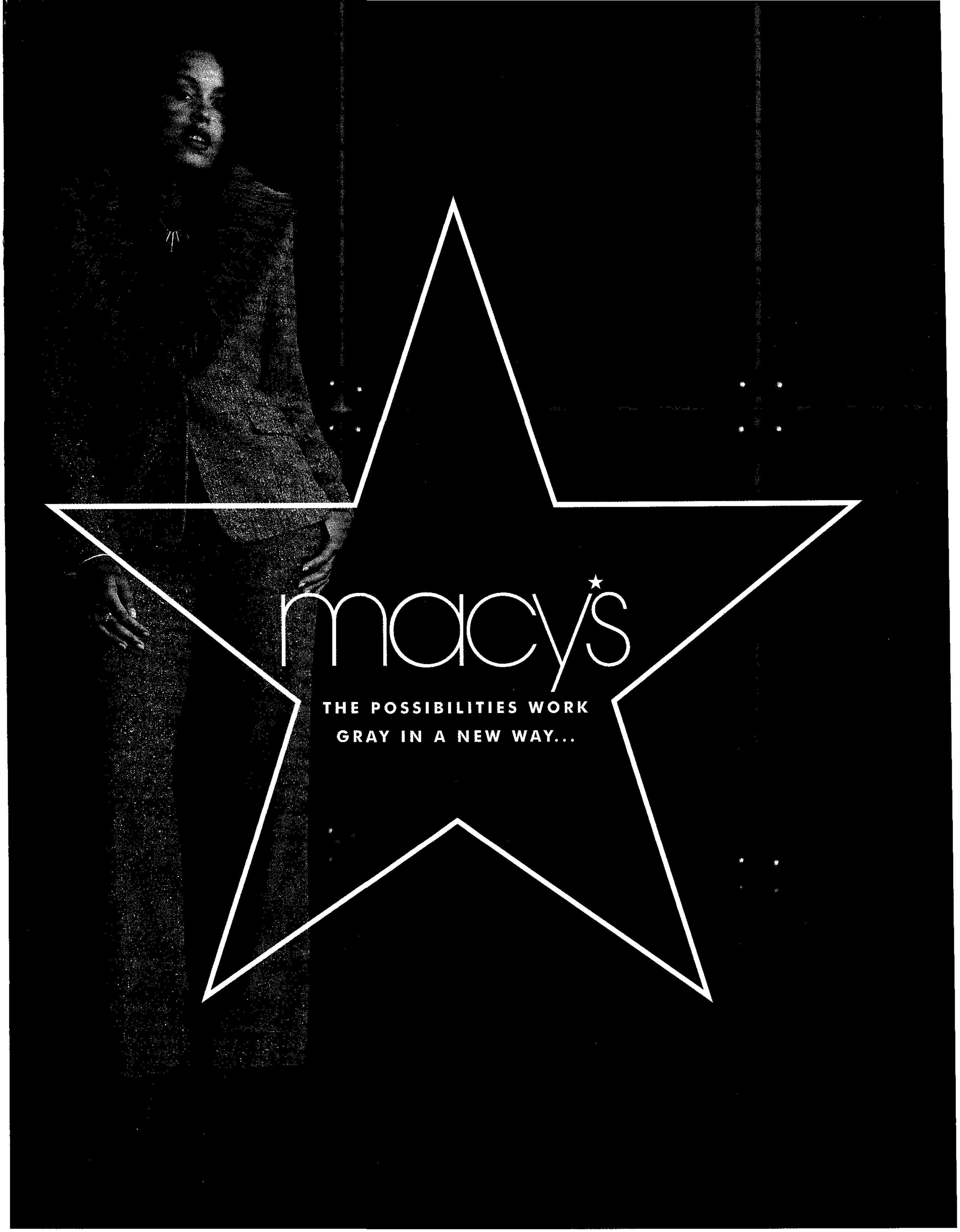
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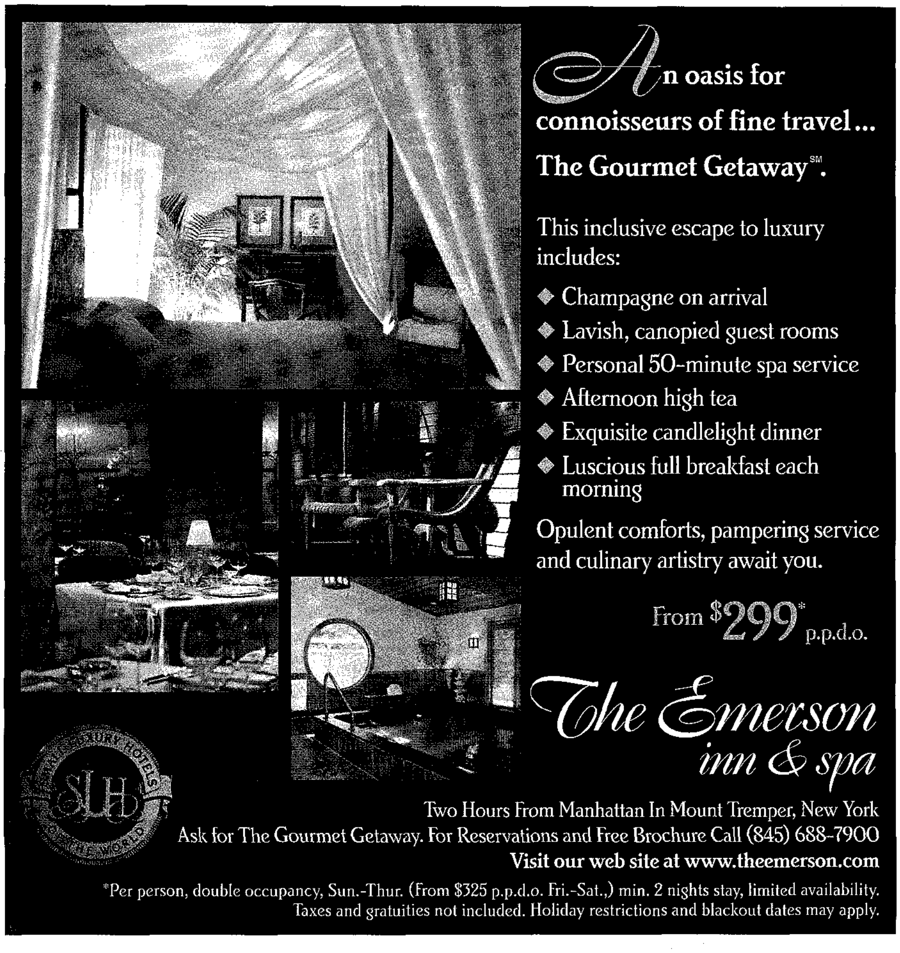
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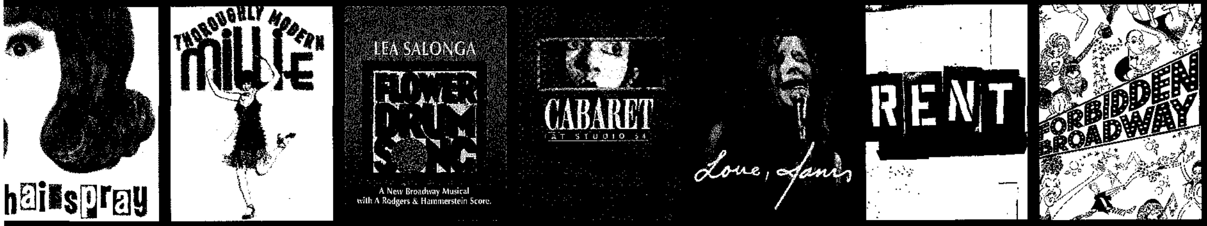
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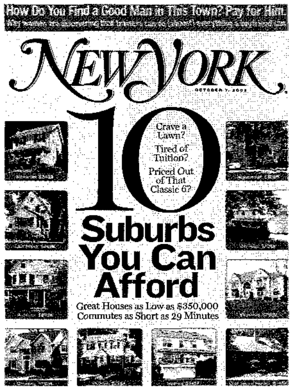
Letters

> "I thought, 'If I had this much money, I would never leave the city.'"
>
> —Kevin Dresser

Hush Hour

I have a twenty-minute drive to the train station, an hour train ride to Penn Station, and a twenty-minute walk to my office. When I tell that to some of the people I work with, I receive looks of pity, disdain, and bewilderment. But I must say Mark Horowitz hit the nail on the head ["Train Man," October 7]. Commuting is my safe haven from everything else. No interruptions, no chores—only my *New York Times*, Robert Caro, and the occasional nap. The city folks don't know what they're missing.

Mark Fox, MENDHAM, N.J.



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10 Suburbs You Can Afford

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I so enjoyed Mark Horowitz's paean to commuter culture. When I lived in New York, my commute was the subway from Brooklyn Heights to midtown Manhattan—a somewhat less exotic routine than Mr. Horowitz's commute, but no less soothing and insulating. Proof of my devotion to public transport? I've been carless for seven years now—in Los Angeles.

Sunny Kreis, SANTA MONICA, CALIF.

Movin' On Out

Whether it was ignorance on your part or just dumb luck on ours, I wish to thank you on behalf of my fellow Rocklanders for your blessed oversight in omitting Rockland County from your "10 Suburbs You Can Afford" [October 7]. I'm not sure how much longer our beautiful locale, nestled between the majestic Hudson River and scenic Ramapo Mountains, can remain a secret, but we owe you guys bigtime for not spilling the beans about any of our funky river towns, top-notch schools, 34,000 acres of parkland, pristine lakes, excellent roads, ample recreational and public facilities, museums and playhouses, and stunning views, and about our proximity to Manhattan (sixteen miles by parkway).

George Tonelli Jr., MONTEBELLO, N.Y.

Thank you for the informative article by Marion Maneker on the rigors of shopping for a home in the suburbs ["Suburban Cowboy," October 7]. I read with special interest his wife's expression of dismay at the thought of her children having to admit they were from New Jersey. Perhaps she was under the impression that no one outside Manhattan would have the opportunity to read her opinion. Not so. Copies do manage to cross the Hudson now and then, smuggled in by benevolent city folk for the purpose of enlightening the benighted citizenry of the Garden State. While I realize there is a chance her comment was made facetiously, she might consider being a bit more tactful in the future. After all, one of the telling character traits of a person of quality is kindness to her inferiors.

Janice Daidone, CRANFORD, N.J.

Terribly, terribly disappointing that Marion Maneker and family had to settle for a $579,000 shack in Larchmont, what with those $800,000 homes beckoning from just down the road in Pelham. Everything on display in Maneker's rumination on moving to the suburbs—the puffery, the wholly imagined sense of sacrifice, the overweening sense of entitlement—makes me want to run screaming from my demographic.

Diane Sirois, SARATOGA SPRINGS, N.Y.

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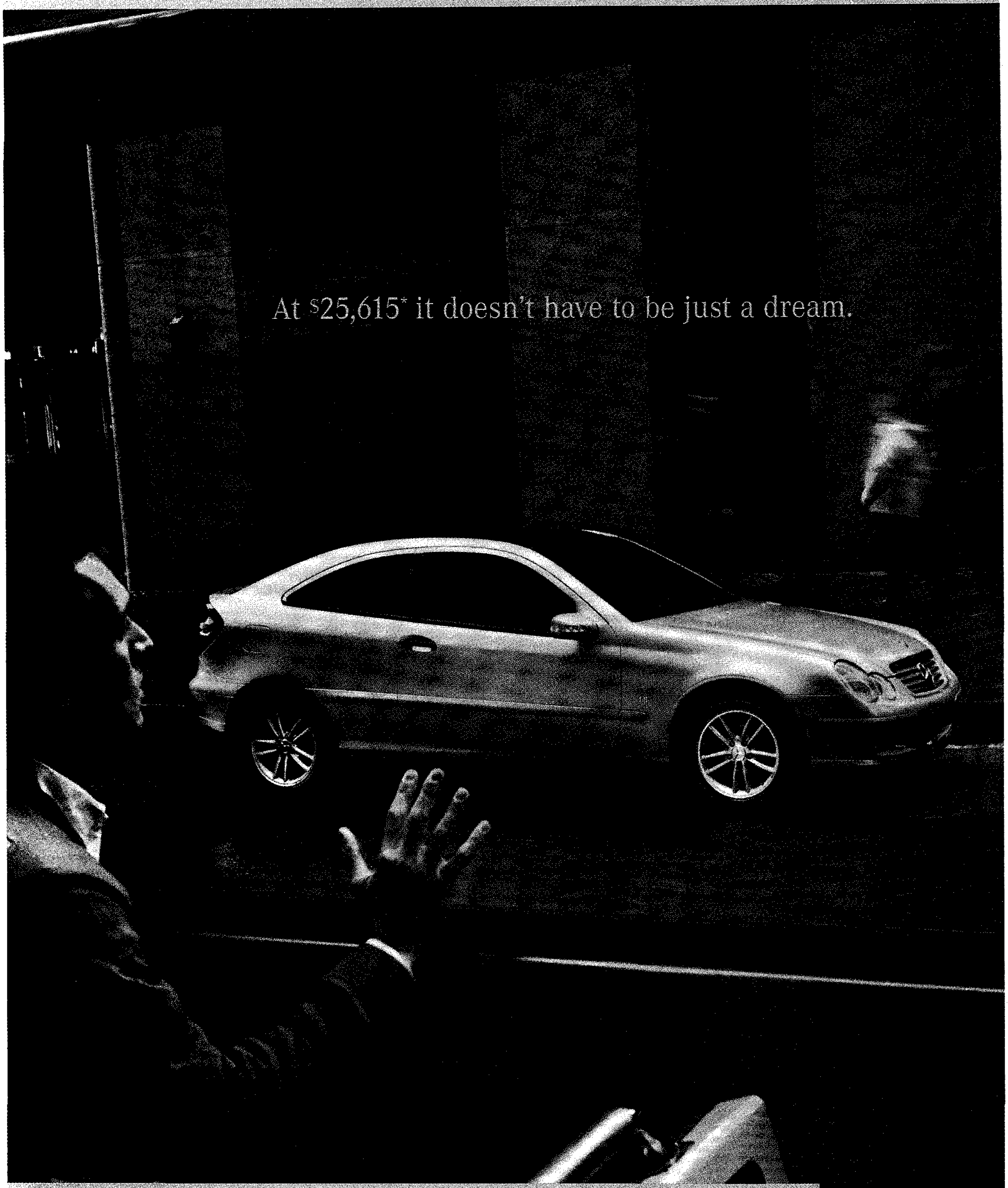

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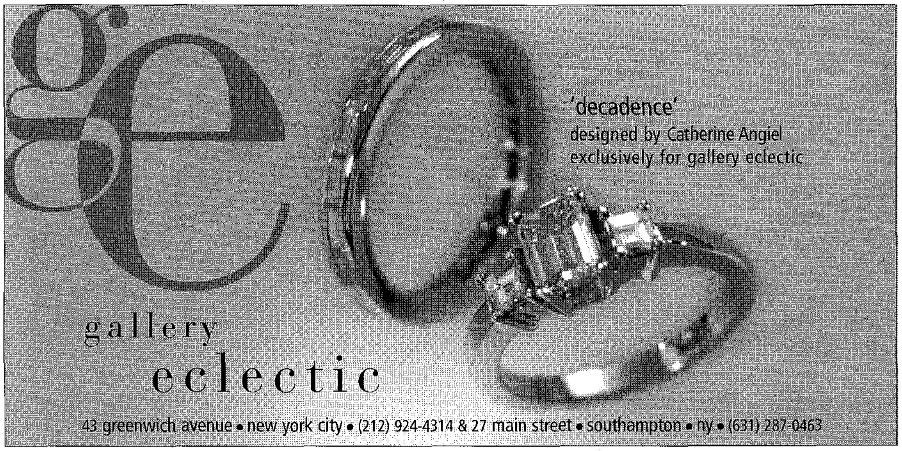
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Marion Maneker is misguided in citing private-school tuition as a reason to leave New York City. Anyone who looks can easily find dozens of excellent public elementary schools scattered all over the city. That should never be a reason for families with young children to move.
Ellen Dubin, MANHATTAN

As far as Mr. Maneker's not wanting to tell people he lived in New Jersey, I submit that life in Westchester is not only more expensive but boring. No mountains, no farmland, no Jersey shore, and way too many golf courses and country clubs for a thinking human being.
Joe Strupp, MAPLEWOOD, N.J.

When I looked at the prices of the houses on the cover of your suburbs issue, I immediately thought, *If I had this much money, I would never think about leaving the city.* But it's not just the fact that the homes were so expensive; they were some of the ugliest I've ever seen. I'd rather live in a cozy box here in Greenpoint than spend so much on a monstrosity.
Kevin Dresser, BROOKLYN

Let's Get Personal

I'm writing to say how disappointed I was in your recent article "Buying Mr. Right" [by Kyle York Spencer, October 7]. It was a disservice to both holistic-health-care providers and the people they help. Ms. Spencer could have shown how clients benefit from the personal connection these holistic providers foster. Instead, the gist was that these men are all about money. But the real story is that the ten-minute HMO treatment isn't what New Yorkers want or need. There are doctors and trainers who genuinely care about people, and that's what promotes healing.
Christine J. Klein, QUEENS

The people I have encountered in New York are looking for a professional who cares enough to understand them, even more so since 9/11. We can rise above. On behalf of my patients, many of whom are my friends: You can, too.
Craig Martin, MANHATTAN

NewYorkmetro.com

Wanna hook up?
Then watch *Strictly Personal,* the brand-spankin'-new series on Metro TV. Check out cute singles on TV, then chat with them online at newyorkmetro.com!

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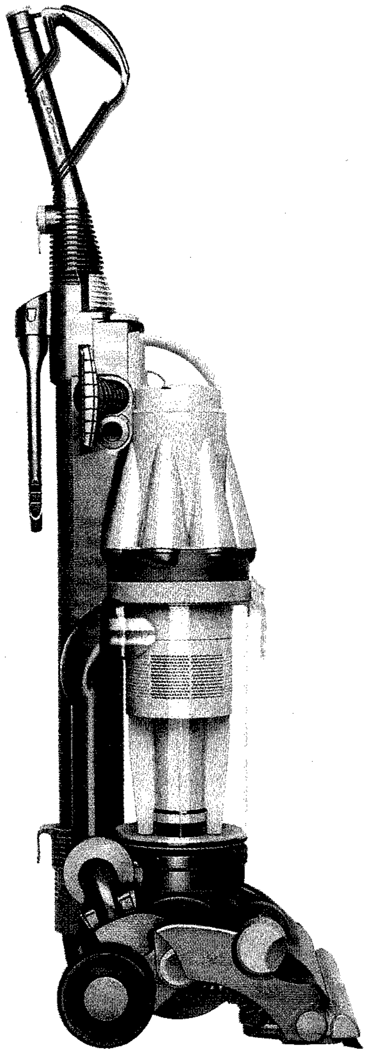
the suction of other vacuums.



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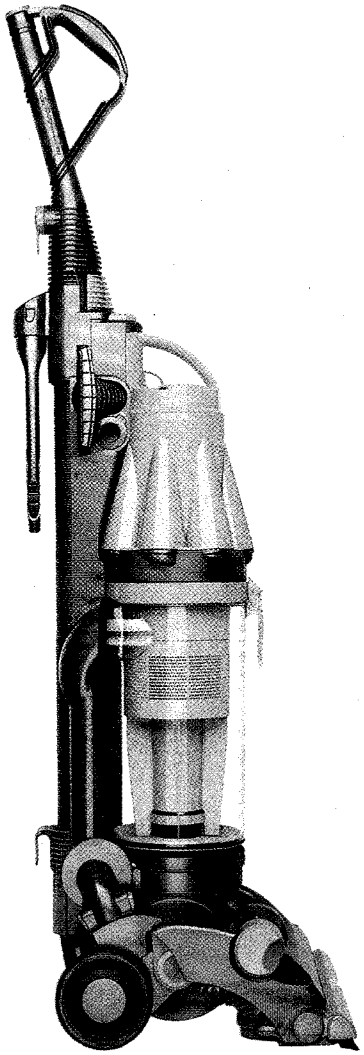

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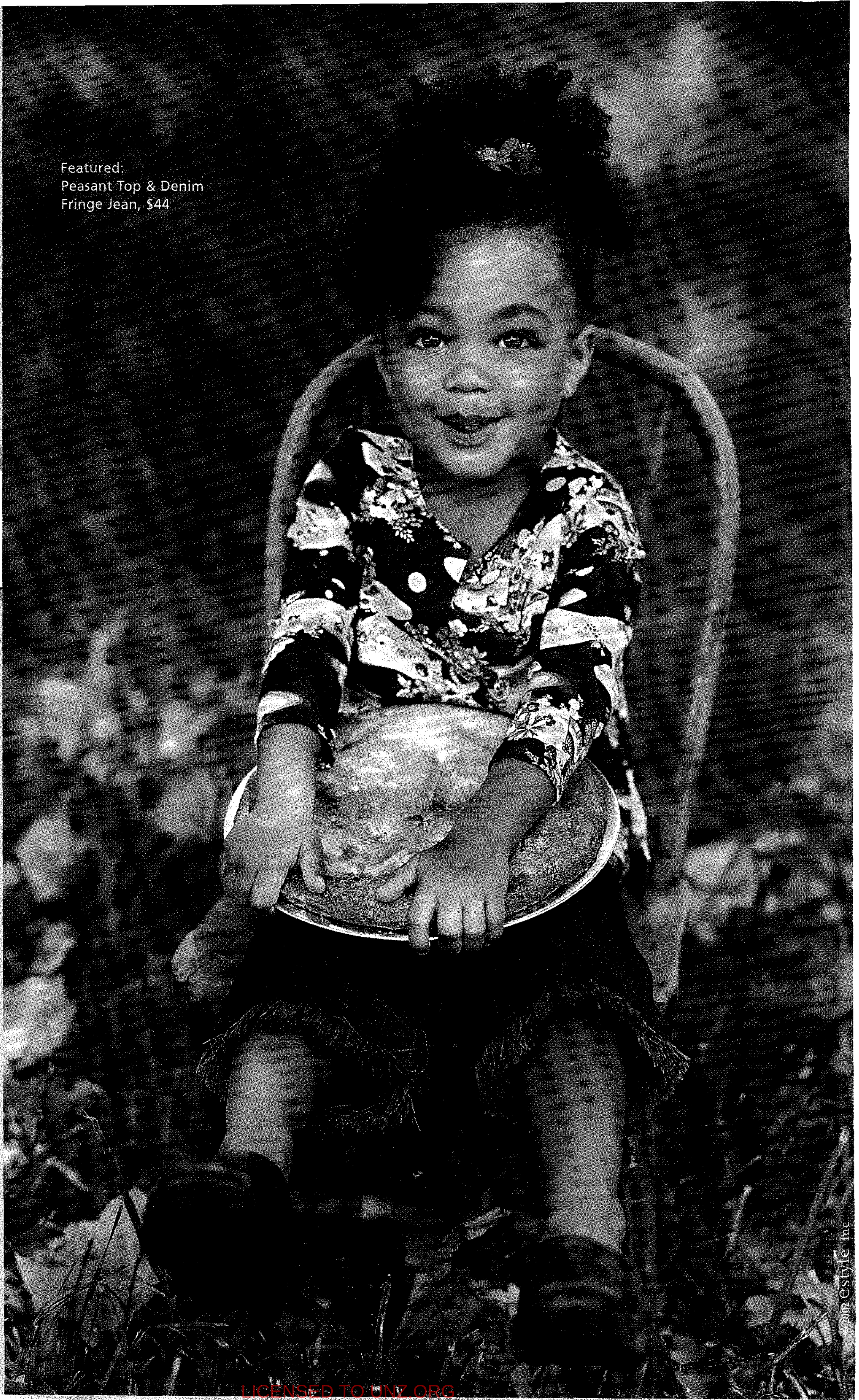

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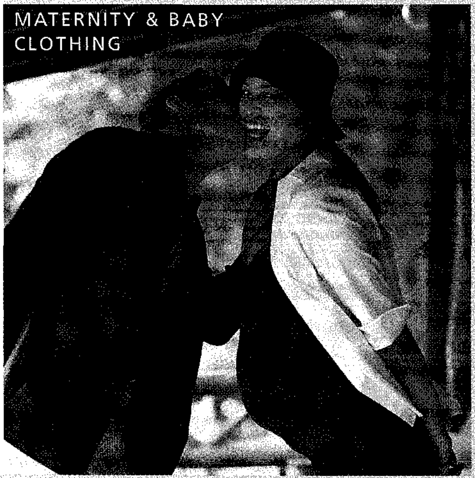
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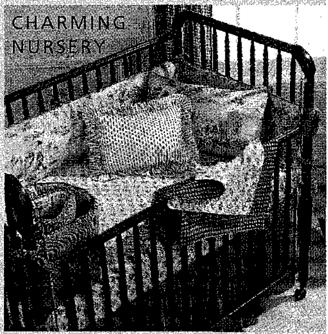
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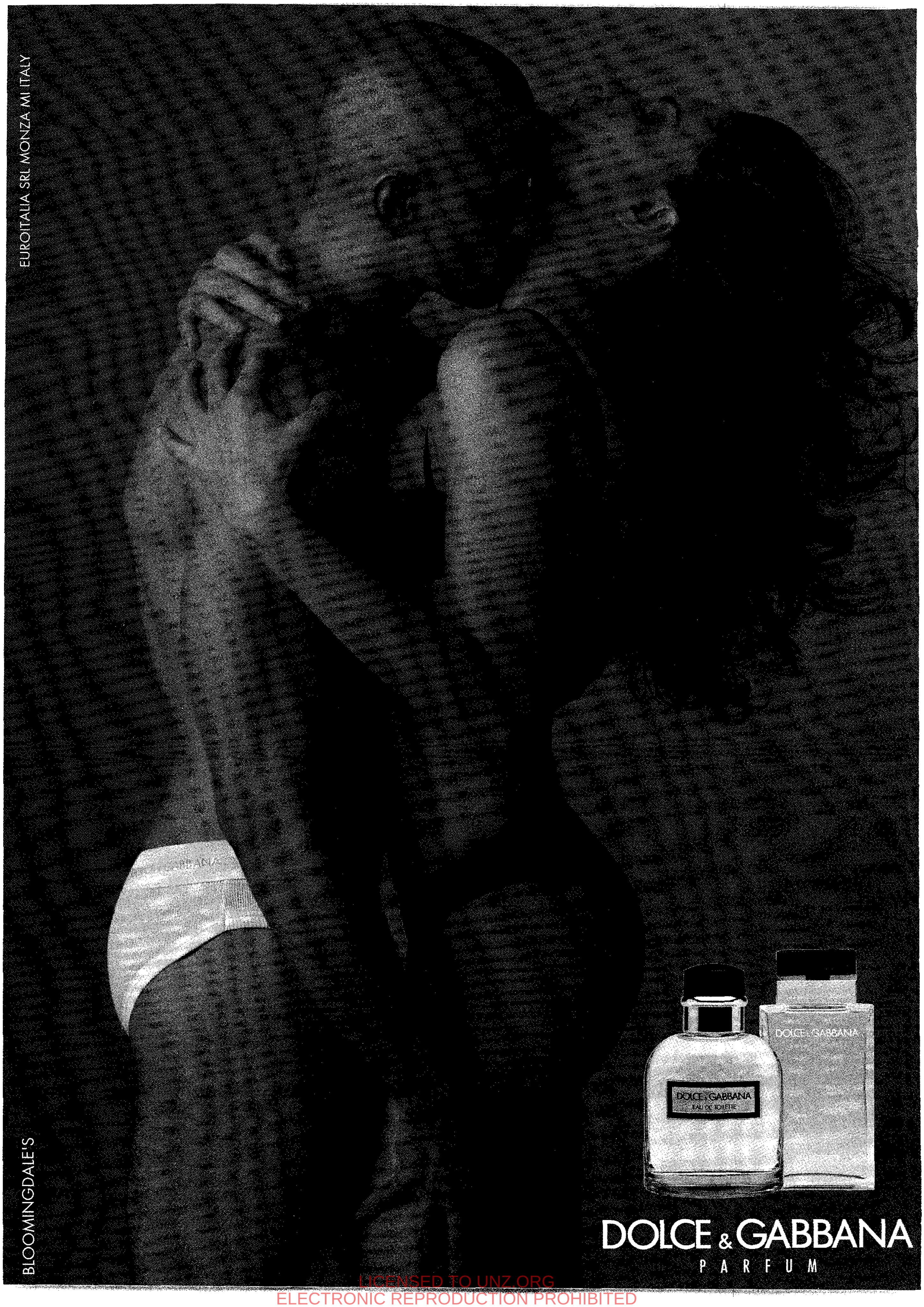
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Intelligencer

By Marc S. Malkin

There's a New Tina in Town

Talk may have folded months ago, but there's still a certain Tina involved with the magazine—just go to talkmagazine.net. The site was originally a parody of the magazine by *Modern Humorist* founders **John Aboud** and **Michael Colton**, but it was taken down after Talk-Miramax bought the URL in 1999 and linked it to *Talk*'s official site. After the mag folded, Miramax didn't renew the rights, and a savvy entrepreneur now has ownership. Web surfers are now automatically bumped to a porn site featuring "Tina," a "19-year-old New York student" who performs a variety of sex acts. Colton, who just published *Modern Humorist*'s latest book, *One Nation, Extra Cheese*, hasn't taken advantage of the site's free trial membership, but admitted that "if there were photos of **Tina Brown** naked, I would have checked it out."

Whitney Houston: Larger Than Life

They say the camera adds ten pounds. That certainly seems to have been the case for **Whitney Houston** in her video for the media-bashing single "Whatcha Lookin' At?" We hear that Houston's creative team used some computer wizardry to fatten her up because she looked too scrawny, sources tell us. But you won't see it in the U.S. Arista has released it only in Europe because the song tanked in the States. As we first reported in the summer, Houston was supposed to shoot the video with red-hot director **Dave Meyers** in August, but she abruptly canceled because, according to her rep, she needed to finish her album, *Just Whitney* . . . This isn't the first time Houston has apparently taken advantage of high-tech imaging to put some meat on her bones. When **Michael Jackson**'s anniversary concert was taped last year, reports described Houston as "skeletal-looking," with a collarbone "protruding" from her one-shoulder dress. But when the show aired, she looked relatively Rubenesque in comparison. Houston's rep insists there were no touch-ups on her in the "Whatcha Lookin' At?" video "because she didn't need any. She looks fabulous." The rep says we will finally get to see the Grammy winner when Arista releases the video for "One of Those Days," which she started filming last week.

Will Andy Dick Ever Grow Up?

A spy at the Los Angeles premiere of *Ghost Ship* at the Orpheum Theatre tells us that one of the film's stars, **Desmond Harrington**, was so annoyed by the popcorn fight **Andy Dick** was having with a friend that he asked to be moved to a seat farther away from the childish shenanigans. Even so, Harrington and his co-stars **Julianna Margulies** and **Isaiah Washington**, along with **Jack Osbourne**, continued to be pelted with popcorn after Dick started another fight with a couple who were being filmed for the TV show *Blind Date*. Dick finally settled down when the movie's producers, **Joel Silver** and **Robert Zemeckis**, started to introduce the movie.

P. Diddy's Spree, Angie's Baby Talk, and Monica's Cigar Encounter

We're fairly certain **Ralph Lauren** wasn't too upset when **Sean "P. Diddy" Combs** mispronounced his name while presenting him with a VH1/*Vogue* Fashion Award last week. Earlier that same day, Combs bought $40,000 worth of goods at the Polo mansion. We also hear that **Anna Wintour** tried to give some props to Combs's Sean John collection by asking the show's host, **Debra Messing**, to wear one of his frocks when she introduced him. At the last minute, however, producers decided that the *Will & Grace* starlet should stick to her six designer gowns and that Combs would be introduced by a voice-over. . . . During the show, **Angie Harmon** left us guessing if she's pregnant. No, there were no signs of an expanding belly (or any kind of a belly, really) in her Roberto Cavalli corset dress, but one of our spies overheard what she had to say when **Steven Tyler** thanked his kids—**Mia**, **Liv**, **Taj**, and **Chelsea**—while accepting the Rock Style Award. After the crooner cracked, "Having children is like getting pecked to death by chickens," Harmon (left) turned to her husband, **Jason Sehorn**, grabbed his hand, and cooed, "Are you ready, honey?" . . . The following evening at the *GQ* Men of the Year Awards after-party, music producer **Steve Stoute** was pushing Zino Platinum cigars, a new venture he's started with Madison Avenue impresario **Peter Arnell**. When he offered **Monica Lewinsky** a stogie, the presidential paramour quickly backed away, laughing: "Whoa, you've got to be kidding!"

CHER THE LOVE: Where in the world is **Jeremy Antunes**? We hear that friends and colleagues were so angry that Antunes went public in a *New York* cover story this summer about legal battles he was having with the family of his late boyfriend, celebrity makeup artist Kevyn Aucoin, that he barely showed his face in public afterward. A source tells us that Antunes is now living with **Cher**'s mom, **Georgia Holt**, in Palm Desert, California.

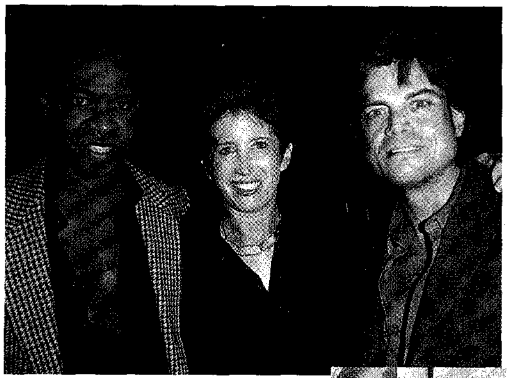
With Catherine Townsend.

Heard any good gossip lately? E-mail us: Intelligencer@NewYorkMag.com

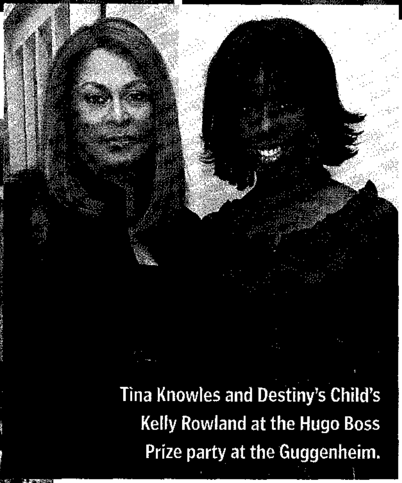
PHOTOGRAPHS: CLOCKWISE FROM TOP, MICHAEL CAULFIELD/WIREIMAGE; ANDREA RENAULT/GLOBE PHOTOS; HENRY MCGEE/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES.

Scene

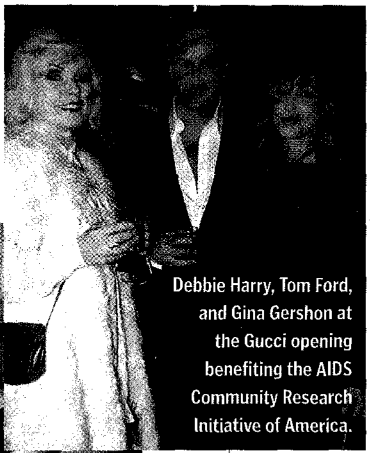
Hugh Grant and Heidi Klum at the VH1/*Vogue* Fashion Awards party at the Hudson Hotel.


Frederick Anderson, Beth Rudin DeWoody, and Douglas Hannant at a dinner for Hermès's fall 2002 men's ready-to-wear show.

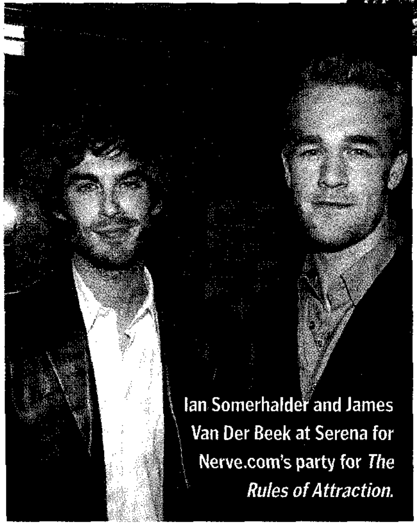
Evelyn Lauder and Ralph Lauren at the Breast Cancer Research Foundation's awards luncheon at the Waldorf-Astoria.


Tina Knowles and Destiny's Child's Kelly Rowland at the Hugo Boss Prize party at the Guggenheim.

Helen Schifter and Amanda Cutter Brooks at Tod's for the Baby Buggy benefit.


Debbie Harry, Tom Ford, and Gina Gershon at the Gucci opening benefiting the AIDS Community Research Initiative of America.

Arlene Dahl and Carol Channing celebrating the Broadway Walk of Stars at producer Marty Richards's apartment.


Ian Somerhalder and James Van Der Beek at Serena for Nerve.com's party for *The Rules of Attraction.*

Stylist Rebecca Weinberg and designers Zaldy and Liz Collins at the Maritime Hotel for crystal company Swarovski's book *Metamorphosis.*

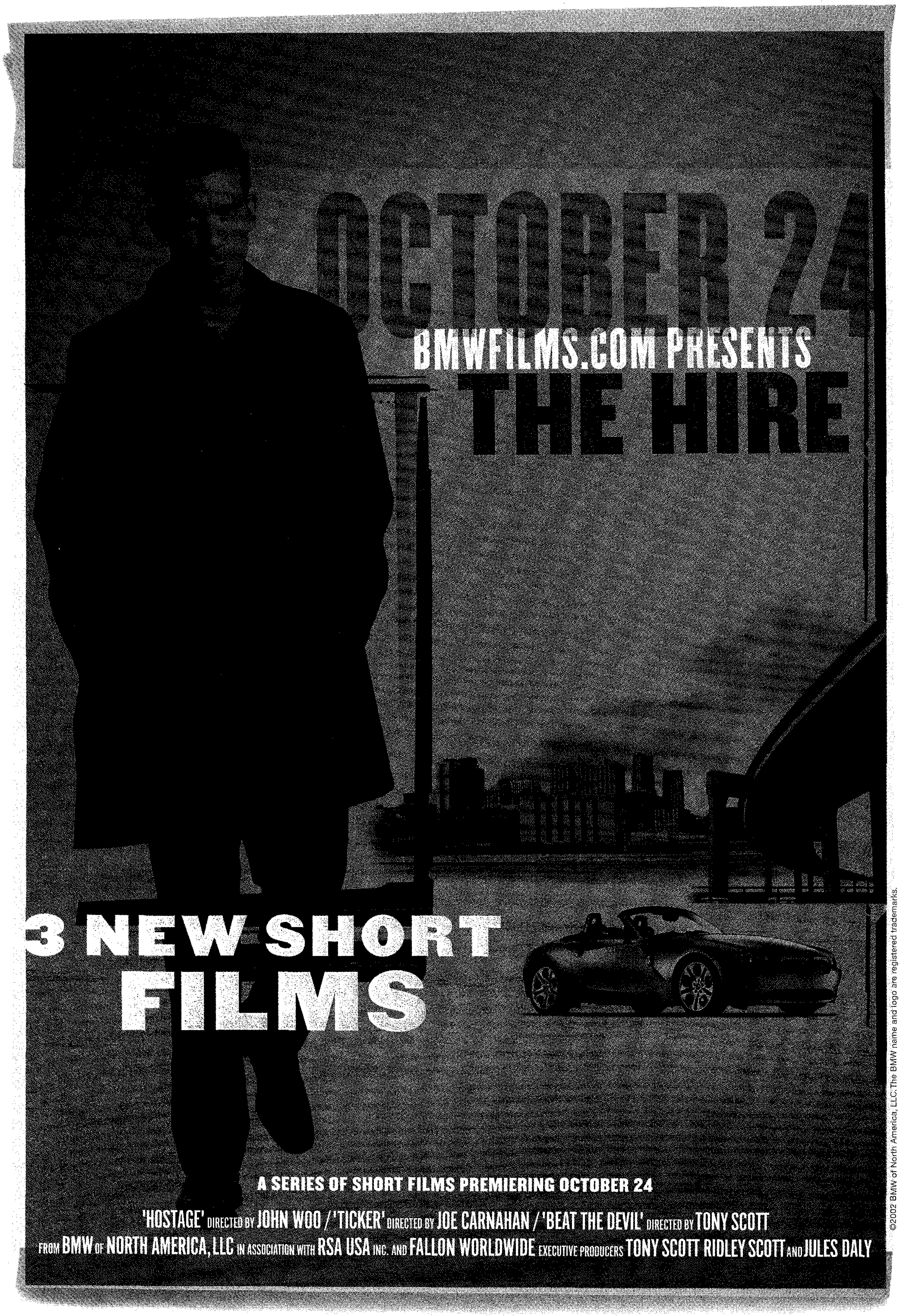
Ford's Model

Tom Ford had been at the October 16 opening of the new Gucci store on Madison Avenue for only a few minutes before guests began praising him for his ad campaign for M7, Yves Saint Laurent's new men's fragrance. The ad features a nude full-frontal shot of **Samuel de Cubber**, a hairy-chested former Tae Kwon Do champion. "I'm so *happy*," gushed one man, referring to the designer's decision to forgo the usual chiseled supermodel. "That's what I wanted," Ford said. "He's not waxed or trimmed. He's gorgeous, but he's a real man." The cocktail soirée, which benefited the AIDS Community Research Initiative of America, attracted **Heather Graham**, **Marjorie Gubelmann**, **Kyra Sedgwick**, and **Zac Posen**, among others. Is Posen ready to open his own store? "You dream about it," he said, "but I've only just done my second collection." MARC S. MALKIN

Prized Art

Farther uptown that same night, French video artist **Pierre Huyghe** was a bit shell-shocked by the swarming paparazzi during the party at the Guggenheim celebrating his win of this year's Hugo Boss Prize. "Normally, I'm shy and work in solitude," Huyghe said, as guests like **Julian Schnabel**, **Parker Posey**, **Frédéric Fekkai**, and **Patricia Duff** wandered about. He watched, amazed, as three fortysomething male guests in black suits suddenly started break-dancing. "I'm not like them," Huyghe said with a laugh. "What are they doing?" CATHERINE TOWNSEND

Photographs by
Patrick McMullan



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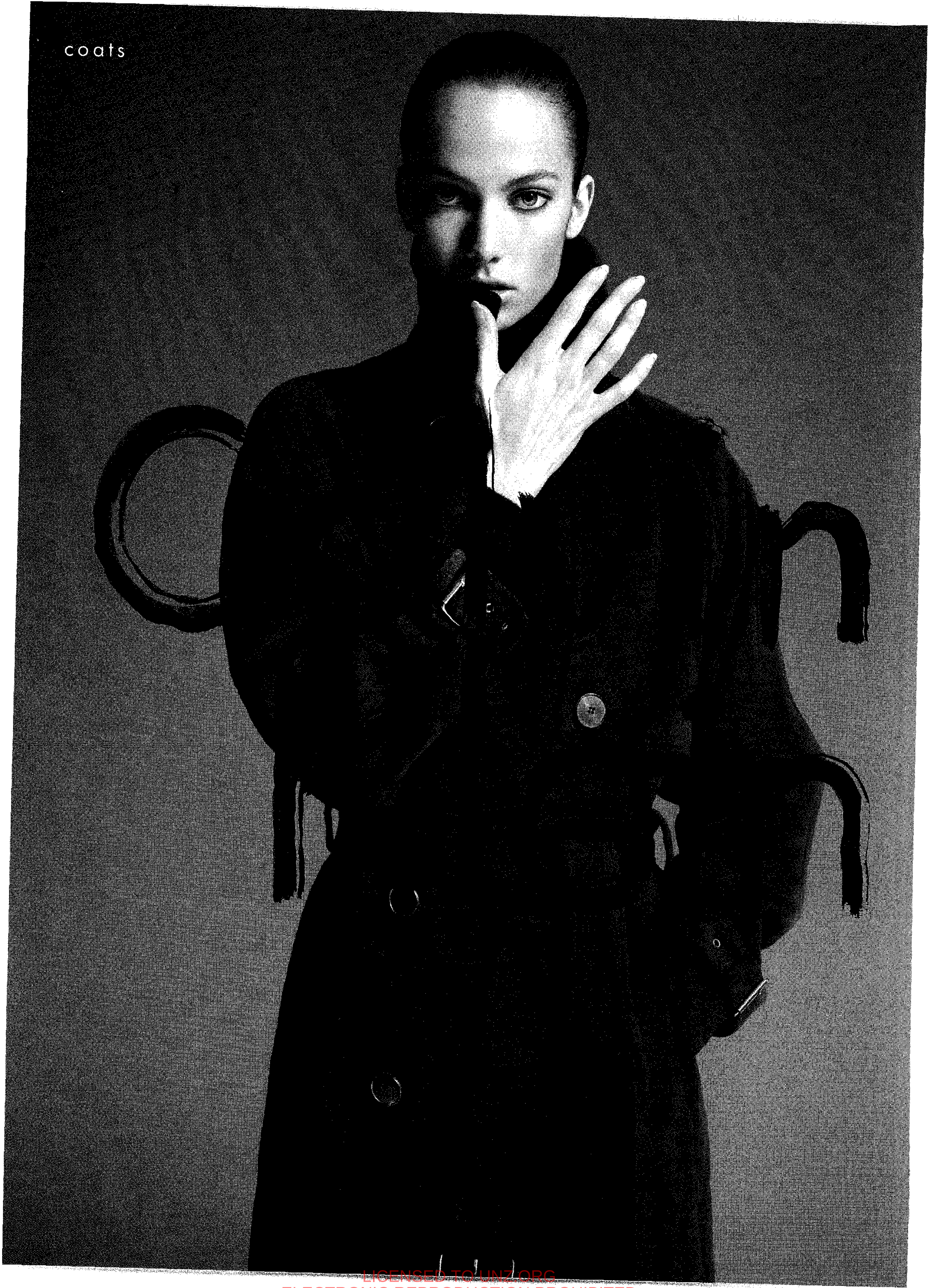


In New York, we simply assumed that we were the best—in baseball as well as intellect—Michael Harrington

GOTHAM

War Games

In times of crisis, New York teams have stepped up to the plate, lifting our spirits and kicking butt. But who do we root for this year? By Hugo Lindgren

It has been only two years since the Subway Series, but it seems like a lifetime, especially now that we must endure an all-California World Series. For New Yorkers, this is like the old Iran-Iraq War—is there any way to fix it so that both sides lose?

New York's sporting woes have been well documented of late: There's no more to say about how the Mets sputtered, the Yankees tanked, and the Giants and Jets expired. Latrell Sprewell's mysterious hand injury was fine entertainment until Antonio McDyess's kneecap cracked. Suddenly the Knicks were down the tubes, too.

Of course, our high-priced heroes have let us down before. But rarely all at once, and never at a time like this. The city, after all, finds itself once again in the nasty grip of recession and war, and in circumstances like these, New York's teams have tended to come through, right when we needed them to.

Consider the late sixties. As the Vietnam War raged, John Lindsay was busily navigating the city into the fiscal abyss. Then, in 1969, the Jets, the Knicks, and the miraculous Mets reeled off a string of titles. This not only lifted the city's spirits but also forestalled the collapse of Lindsay's political career. A mayor who presided over three championships in one year had to be doing something right.

BUMMED OUT: Joe Torre after this year's defeat.

Or maybe not.

By the late seventies, New York was *fully* in the fiscal abyss, and though there was no war, they might as well have been dropping bombs in the Bronx. But as tenements burned and crime surged, the Yankees took two straight World Series.

Next came the early-nineties malaise and the original Saddam showdown. But in a Super Bowl almost overshadowed by fears of a terrorist attack, an underdog Giants team ground out a victory. Then Pat Riley arrived from L.A. to coach the Knicks, and New York could feel good about basketball again.

So how could sports lift the city this time? We could learn to like hockey—are there classes at the Learning Annex?—and pray that the Rangers' crop of free agents doesn't flame out the way previous ones have. Or we could do as Mike Wise of the *Times* suggests and open our hearts to the Nets. That might be a recipe for disappointment, though. With the acquisition of Dikembe Mutombo, the Nets may be the only decent team in the league whose two best players are not great at scoring. Uh-oh.

Here's a better idea. Root for New York to land the 2012 Olympics. Holding the Games here may or may not be a good idea, but the competition is San Francisco, and there is no way we can let California win again.

GET BIN LADEN
YANKEES

FIELD GENERALS: Last year, after 9/11, the Yankees gave New York a boost (even if they didn't win the Series).

Ex-Coke Kingpin Turns Up His Nose At Miramax Biopic

Azie Faison Jr. may be the only New Yorker who *doesn't* want his life glamorized on the big screen. The legendary Harlem drug dealer—who got out of the business (barely) alive after a 1987 shooting that made front-page news—is unhappy with the Miramax biopic *Paid in Full*. He wanted the movie to be a cautionary tale about the perils of drug-dealing, not one that celebrates that lifestyle.

"After I was shot, the doctor said, 'This man's dead,' " says Faison, "but God saved me. He said, 'Bring the drug game to an end.' "

Faison (nicknamed AZ) had hoped *Paid in Full* would help accomplish that goal. "I gave this man a powerful screenplay," he says of producer Damon Dash, "but now it seems more like a marketing plan to promote his rappers. Plus Cam'ron"—a rapper who's in the film—"is too rah-rah about the drug game."

ROAD TO NOWHERE: Azie Faison Jr. says *Paid in Full*, above, turns the drug game into the glamorous life.

Dash admits that "Cam'ron never experienced the dealer's life" but dismisses Faison's criticism: "If you want to call it a marketing tool, fine."

Faison concedes that the film's grim, violent ending might still be an effective anti-drug PSA. "It's a good movie, don't get me wrong. But this"—he holds up his original script, called *Trapped*—"is a masterpiece. *This* is the black *Titanic*."

ETHAN BROWN

PHOTOGRAPHS: CLOCKWISE FROM CENTER, SCOTT MARTIN/AP PHOTO; MYLES ARONOWITZ; TIMOTHY CLARY/AFP PHOTO/CORBIS.

Social Disease

Bugbear, the latest computer virus, forwards your e-mails to everyone you know—and for some, it's scarier than smallpox. By David Amsden

"What the hell *is* this?" Sarika Chawla, an entertainment publicist, shouted out the other day. Mysteriously, while checking her e-mail at work, she came across a message concerning someone else's . . . *irritable-bowel syndrome.* "Don't worry," a co-worker assured her. "It's just the Bugbear virus."

Like *that's* really reassuring. Bugbear, as more and more New Yorkers are discovering, is a computer virus that arrives stealthily via an e-mail (one sly subject line reads "thanks for last night"), then "spoofs" your address book, causing stored messages to go out to random addresses in your computer. A recipient of such shrapnel is safe—it's the unwitting sender who has to worry. In other words, if you were trying to have a discreet exchange with your doctor about your irritated bowels, it could end up in a publicist's office.

Imagine: a computer virus with the potential to cause not technical but *social* meltdowns. Your boss gets the rant *about* him! Your best friend finds out who else her boyfriend is sleeping with!

"I always felt so safe and uninhibited e-mailing. Bugbear has changed my entire perspective," grumbles Jane Thynne, a British writer whose juicy e-mail correspondence with a New York editor went astray. "I don't *think* I've offended anyone—but there are people I haven't heard from in a while and I'm too scared to ring them up and ask!"

One prominent business writer recently received a call from a bank executive saying he'd somehow been sent the writer's entire contact list. "Which is exactly what you *don't* want," sighs the writer. "How do you get *rid* of it?"

That's the problem. Killing the bug is easy enough (www.symantec.com will do it for free), but it's hard to know if you have it until someone calls to say, "Um, I got a rather *curious* e-mail from you." Which is why some New Yorkers are taking preemptive measures. "I have to go," says a frazzled NBC researcher. "My in-box is about to get a serious cleaning."

HOT PLATE

Republi'K

Where? Washington Heights.

Where? You know, past Fairway.

But who's going to take the A train for supper?

Washington Heights is the new dining frontier!

Oh, come on . . .

Seriously, local lounges Arca, Umbrella, and Hispaniola are starting to attract adventurous downtown crowds.

Uh-huh.

And this isn't just supper! This is the work of chef Ricardo Cardona, who toiled under Nueva Latina kings Douglas Rodriguez and Alex Garcia. He's taking over the stove at 114 Dyckman Street, opening next month.

What's on the menu?

Langoustines with coconut and ginger, quail in cognac, squid and banana—shall I go on?

Mmm, please do.

Caribbean crème brûlée, Dominican sweet-corn custard.

Make mine a Presidente!

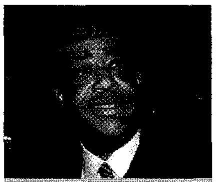
No, no, the house specialty will be pineapple mojitotinis, after which you can dance on the tables made of seashells.

What, no dance floor?

"Latins can dance in a *bathroom,*" says Cardona. BETH LANDMAN KEIL

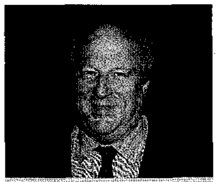
This week, Lizzie Grubman heads off to jail for (all of) 30 days . . .

WHAT SHOULD LIZZIE READ TO PASS THE TIME?



The Reverend Al Sharpton: "The Holy Bible, so she can use her time to introspect, pray, and study; *A Lawyer's Life,* by Johnnie Cochran, because she may want to start a new career; and *Al on America,* because it's mine!"

Chip McGrath, editor of *The New York Times Book Review:* "Though it's a little late in the day, Keith Bradsher's *High and Mighty: SUVs—The World's Most Dangerous Vehicles and How They Got That Way.*"



Bobby Zarem, P.R. legend: "I wish I'd started *my* autobiography so she'd have something delicious to read and we'd be even better friends when she came out."

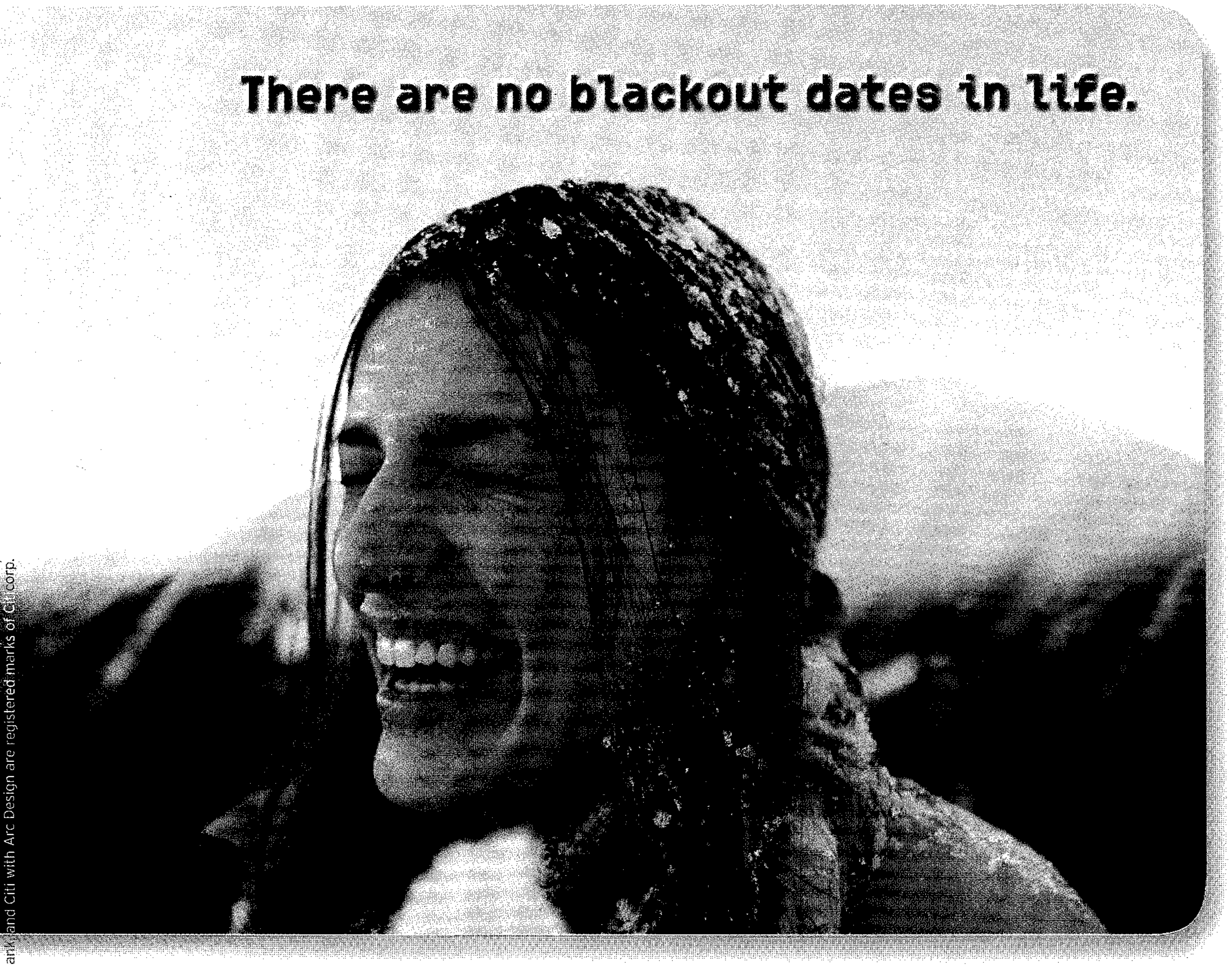
Bo Dietl, corporate-securities investigator: "My book, *One Tough Cop,* will teach her how to succeed without screwing people. John Gotti read it. If it was good enough for him, it's good enough for Lizzie."

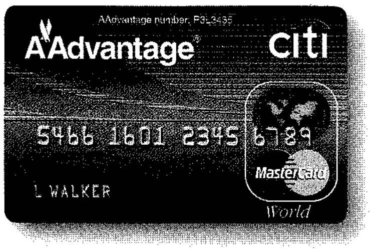
John Wareham, author of *How to Break Out of Prison:* "Carl Upchurch's *Convicted in the Womb,* which shows how to extract redemption from incarceration, and Oscar Wilde's *De Profundis.*"

Susan Sontag: "*The Little Virtues,* by Natalia Ginzberg, a very special literary seducer. She makes you want to behave better."

ILLUSTRATIONS: TOP LEFT, JESSICA KASPER; CENTER, FÈDERICO JORDAN. PHOTOGRAPHS: LEFT TO RIGHT, EVAN AGOSTINI/IMAGE-DIRECT; MARINA GARNIER; HENRY MCGEE/GLOBE PHOTOS; JUDIE BURSTEIN/GLOBE PHOTOS; ROSE HARTMAN/GLOBE PHOTOS.

There are no blackout dates in life.





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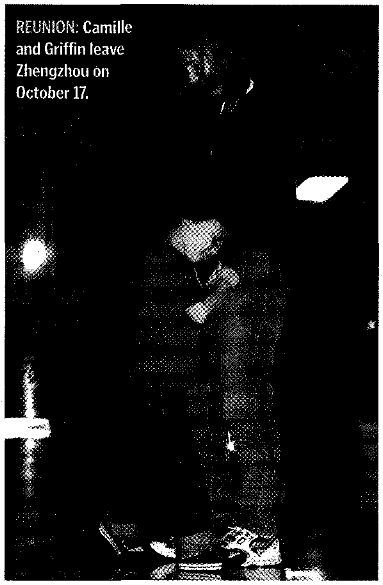
Mother's Day

Camille Colvin would use any means to retrieve her son from her ex in China, but in the end, she just took matters into her own hands. By Lisa DePaulo


REUNION: Camille and Griffin leave Zhengzhou on October 17.

The tug-of-war between Camille Colvin and her ex-husband took about three frantic months to resolve, but not before it had become an international incident and left their son in the middle of it all to celebrate his 5th birthday in a Chinese hotel room as his parents finally worked things out.

The saga (see "The Lost Boy," *New York*, August 26) began after an ugly custody battle when, despite the presence of a private investigator, Colvin's ex-husband, Guo Rui, a Chinese artist, vanished with their son, Griffin, from an Upper East Side street during a visit on July 8. Guo Rui claimed it was Colvin who first kidnapped Griffin when she left him in 2000, though Colvin was later awarded custody after their divorce. For six weeks, she combed the streets of Chinatown looking for her son, only to find out through private investigators that Guo Rui and Griffin had long since fled to Vancouver and taken a July 10 flight to China.

On September 8, Colvin and her brother flew to China. There, she spoke with numerous underground "operatives" about getting the boy back—for a steep price and with no guarantee of success. She traveled to Zhengzhou, the remote city where her ex lives with his family, spotted Griffin asleep on a park bench, and whisked him away. Within minutes, Guo Rui, also in the park, had called the police.

The Chinese authorities sent all of them to a hotel suite, insisting they work it out. For nine days, Camille and Guo Rui negotiated in a tiny living room between their rooms. The *Today* show did a brief interview with Camille through a slit in the hotel door—and what started as a custody fight soon snowballed into a story of global intrigue.

Money, of course, complicated matters. Colvin claimed Guo Rui was willing to give Griffin up for $60,000, a charge that incensed Chinese-Americans. In Zhengzhou, the figure rose to $130,000, her family says, calling it "ransom." Guo Rui insisted he was only seeking return of money Camille took when she left China with Griffin.

Last Thursday, Camille and Griffin checked out of the hotel, hopped into a car manned by security guards, and headed home. Family sources say $60,000—raised by the family through the "Griffin fund" and wired from the States—was turned over to Guo Rui. Griffin's father, approached by the Associated Press as he sat in the lobby of the hotel while his son and ex-wife fled once more, was reportedly morose. "I really love this child," he said.

CAPITAL HILL: 396 Grand Avenue.

REAL ESTATE DEAL OF THE WEEK

THE CLINTON ERA: Those rumors that the market's going soft—and that freshly gentrified neighborhoods will be first to tank—haven't reached Clinton Hill, Brooklyn. This elegant house at 396 Grand Avenue, built in 1864, just sold for $1.05 million after a single week on the market. (The sellers own the popular local restaurant Locanda Vini & Olii; the buyers are a couple of finance types moving from the West Village.) Corcoran broker Jerry Minsky, who had the exclusive (and lives in nearby Fort Greene), says the sale has become a talking point in the area: "I've been getting calls from old Jamaicans, saying, "*What'd* you get, mon?" CHRISTOPHER BONANOS

Q&A Switch On the Lights: Linda Thompson Returns

She's back . . . After folk-rock icons Richard and Linda Thompson split twenty years ago, Richard embarked on an acclaimed solo career while his former wife—possessed of one of popular music's most exquisitely melancholy voices—more or less vanished. Suffering from a neurological condition that can make singing impossible, she put out her last album in 1985. So, the release of *Fashionably Late*—plus a tour that hits the Bottom Line on Saturday—is a genuine stunner. These days, Thompson has no trouble singing, or speaking: "I'll talk to a lamppost with a hat on." GEORGE KALOGERAKIS

You and your son Teddy co-wrote much of the album, and you've joined him onstage.

Last time, at the Village Underground, I was nervous. But because I'm so blind, instead of taking a mild tranquilizer I took a sleeping pill. It was like *Sgt. Pepper's Bloody Lonely Hearts Club Band.* "Haaallo wooorld, haaalloo . . . " I don't remember singing. Apparently it went well.

Richard's on the opening track.

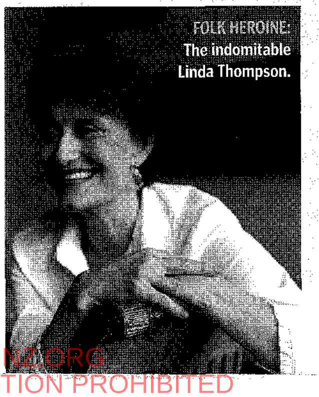
It was better than old times—no baggage.

Might you work together again?

Funnily enough, I wouldn't mind. But I don't think it's something Richard would like to do. He's in a very different place musically now; I'm still doing the same old shit.

Do you get to New York much?

A lot. I love it. London's much more hipper-than-thou—"We're listening to the Hives this week, but the Strokes next. And OutKast tomorrow, but only from 10 to 4." I go to clubs here and there's people my age *and* teenagers. It's really good.


FOLK HEROINE: The indomitable Linda Thompson.

You seem happy to be back.

I'm singing great. Every interview I've meant to say this, so [*leans into recorder and laughs*]: It may be a sad record, but would it *kill* you to buy it? Would it?

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Michael Wolff THIS MEDIA LIFE

War, Simplified

While others agonize over whether attacking Iraq is just, Bush presses on with his Just Do It doctrine. Think of it as the new foreign policy of intellectual disengagement.

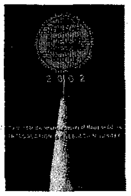
YOU WIN A PUBLIC ARGUMENT BY KEEPING IT simple. You seldom, if ever, successfully counter a simple argument by making it more complex.

The president has built his mandate around a stubborn clarity. He's dead certain and often nearly monosyllabic. He naturally, or cunningly, stays far away from any sort of chewy foreign-policy discussion. He's never talking over anybody's head.

More ambivalent people have found themselves trying to imagine what the president is thinking, or how he's thinking it—there's a natural inclination to try to parse his worldview. But the surface is too smooth and implacable—and righteous. You look for calibrations, but it really appears to be a whole (unusual in American politics). It seems really from the gut—rather than polled and calculated (although, undoubtedly, someone is polling and calculating). He isn't afraid to be belligerent and unreasonable (nor does he appear to be using unreasonableness in a Reagan-esque strategic sense).

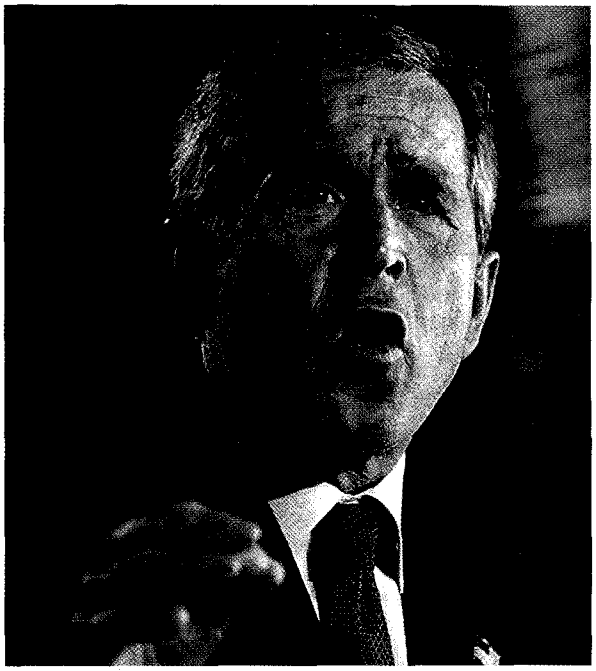
Fear is one of the things that makes situations more complex. You conceive of a scenario and then imagine all the bad things that can happen. That's been the dominant way of looking at the world for three generations (and the way normal, cautious people look at their own lives). Indeed, that fear of rushing in was evidently the way the Bush administration was regarding the North Korean nuclear threat revealed last week. It's the artful balance (American diplomats—from Kissinger to Carter to Holbrooke to Powell—rushing from one side to the other) or the chess-playing advantage (careful, incremental play leads to triangulation and success). The world is a very precarious place; it requires precision surgery. Foreign-policy experts are all doctors: *First, do no harm.* (Even when we have been doing harm, a constant theme has been to minimize a larger harm.)

THE *NEW YORK* BOOKSHELF



National Magazine Award winner Michael Wolff is included in the just-released anthology *The Best American Magazine Writing 2002* (HarperCollins; $14.95), produced by the American Society of Magazine Editors.

The Bush doctrine, however, has no acknowledged fear, or has overcome its fear, at least in regards to Iraq. This doctrine grows out of the belief that the United States military can accomplish the tasks that are set before it—that now, in the digital age, "lethality," to use Rumsfeld's word, is a cakewalk. And it may be. More questionably, the doctrine also holds that it's these precise tasks that the military can accomplish that are in and of themselves the paramount tasks to accomplish. *Let's just take them out.* Everything else is cleanup. (Like MacArthur in Tokyo: No problem.) By being simple, straightforward, unambivalent, single-minded, can-do, we will achieve some moral and practical control of the world. The corollary to this doctrine is that it is exactly those who are trying to maintain the balance, and trying to do no harm—those worrywarts—who endanger us.



BRINGING FOREIGN POLICY HOME: Bush talks tough.

Now, this has always been a pronounced strain in the American worldview—Barry Goldwater, Curtis LeMay, Ollie North, "bomb them back to the Stone Age" stuff—but it has not usually been held by the professionals. Or the professionals have been the good cops to the media-loving (and media-loved) bad cops. (The good cops don't get media play because they're avoiding or minimizing conflict.)

The bad cops are now in charge.

September 11 = Just Do It.

What's more, *He tried to kill my daddy* . . .

IT IS A WAR—OR WILL BE A WAR—MORE OF sensibility than of necessity or ideology (sensibility, or *because you feel like it*, is hardly an unknown reason for going to war—but it's one that has been out of historical favor for quite some time).

This is what has the Europeans so apoplectic (all Europeans, that is, except for Tony Blair, whose calculations seem similar to the calculations of American politicians—it's going to happen, so gain whatever advantage you can).

The other night, the Council on Foreign Relations hosted a panel in New York called "Americans Are From Mars, Euro-

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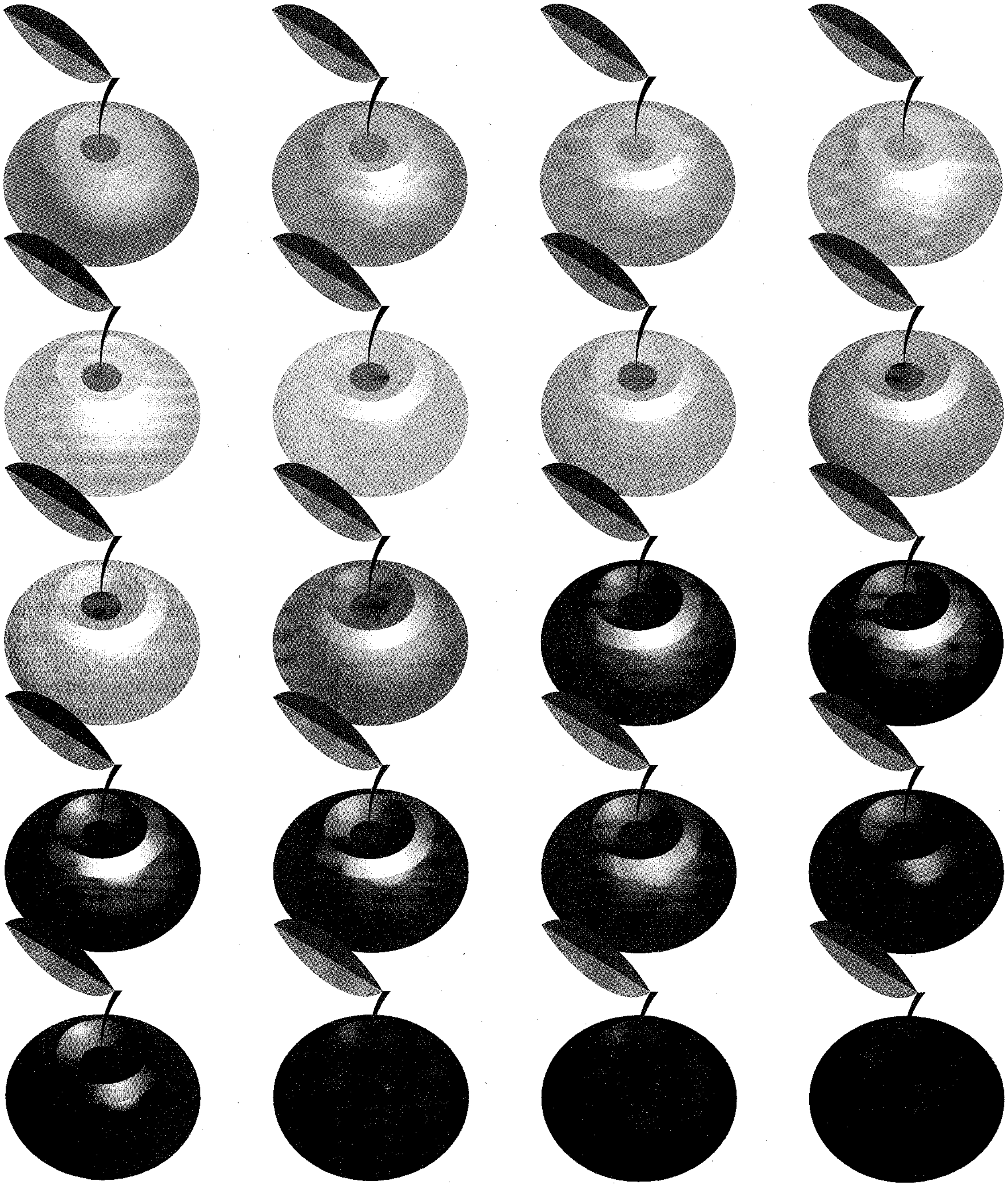

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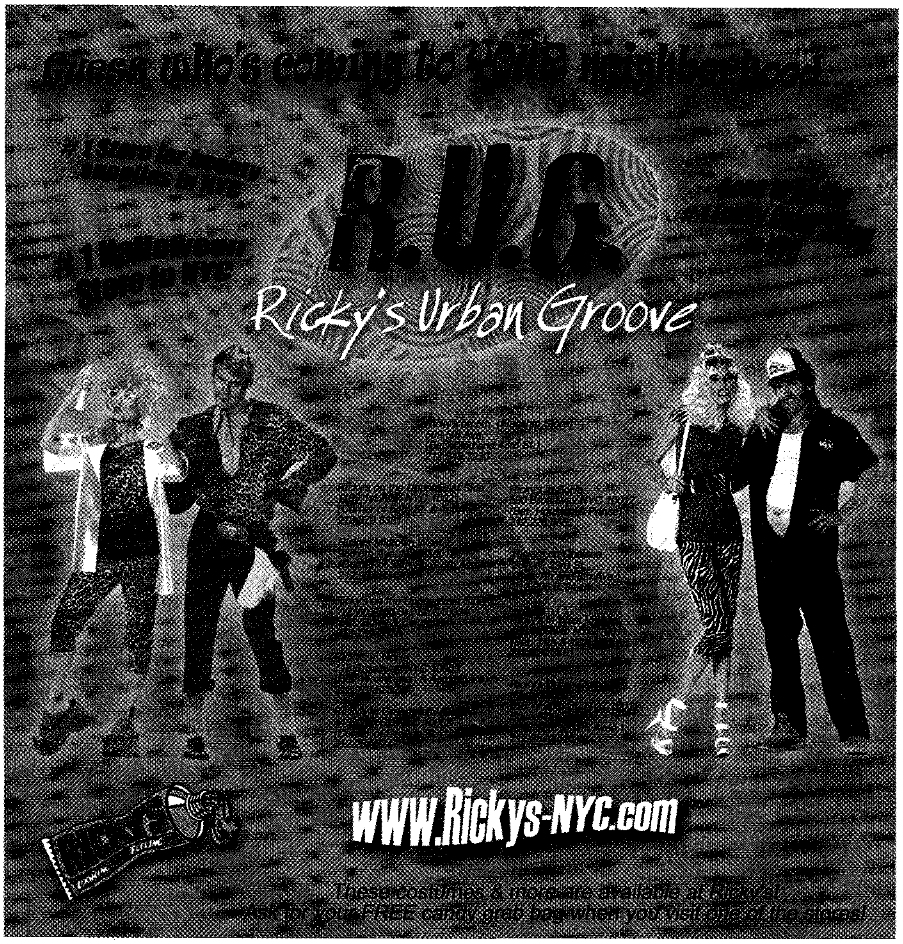
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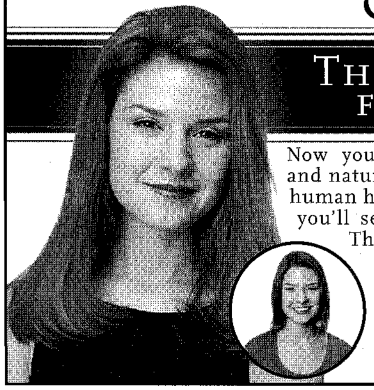

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peans are From Venus." These are polar mind-sets, in other words. Different perceptual orientations.

Just Do It versus *Why would you do it?*

If the Bush-American approach has been to radically reduce the debate (if they have weapons of mass destruction, and they will one day, then we have to take them out), the European view has been to expand the discussion, to see the oncoming war as a step into a complex historical imbroglio in which good intentions always go awry, and in which good intentions too often get shown to be bad intentions.

The Europeans, in some sense, define the nature of the losing argument: Their view is world-weary, relativist, nuanced, and fearful.

Why would we do it? *Because we can.*

Here's something else that's freaking out the Euros: U.S. foreign-policy sensibility has—save for periods during the Reagan administration—been internationalist in character (and even the Reagan people loved international intrigue). After all, you become a foreign-policy professional because you find the world a compellingly complex place (you like spending time in foreign capitals, having meetings with foreign statesmen and bureaucrats, doing the Council on Foreign Relations thing—Bush the father is steeped in this sensibility). But this internationalist sensibility is, more and more, out of sync with the political and media sensibility, which is ever more remote from international ideas and romance (in this, the son is more with-it than the father).

Bush II is bringing foreign policy back into national alignment. He's bringing it home.

Foreign policy is being made by people who take their confidence from an enclosed nation (part of 9/11 is the fury that comes from the enclosure being violated). We are the world.

In a way, it's anti–foreign policy. Bush doesn't want to have to be thinking about the Middle East; doesn't have the interest, inclination, or background to be thinking about the Middle East. His goal is not to think about it. His policy is about intellectual, if not military, disengagement.

Oh, and he tried to kill my daddy . . .

EVERY EUROPEAN I KNOW HAS BEEN FRANTIcally calling me up to ask: "What's going on there?"

That's hard to answer because in a real way nothing is going on here.

The Europeans are vastly more caught up in this than we are.

There's hardly even the wherewithal or the language to talk about foreign policy here—it's one of those unnatural, fidgety conversations.

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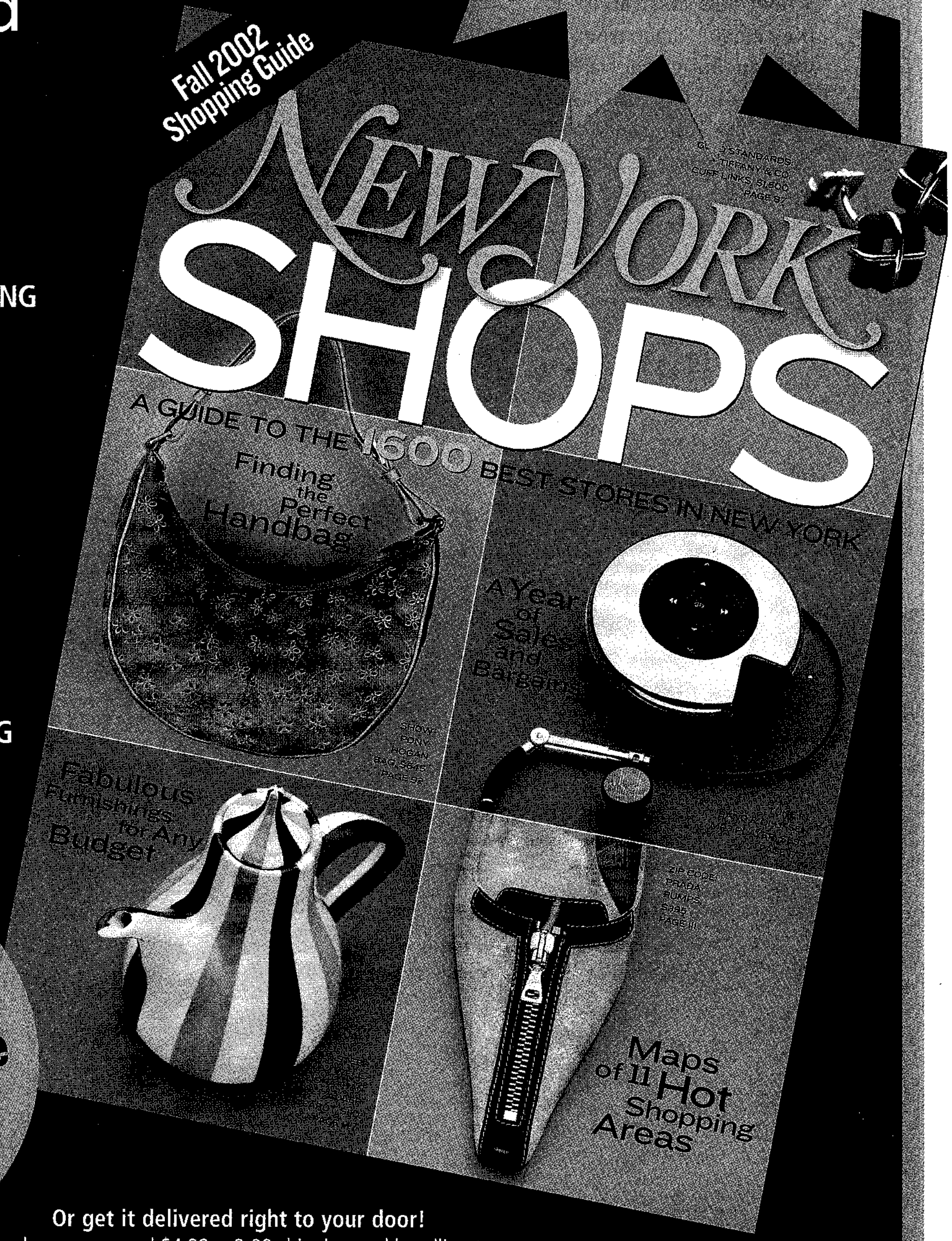
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Certainly, you can't put people on U.S. television talking about foreign policy—at least not about the details. You can talk about conflict—Will we? Won't we? When? How fast? Drones? No drones?—but you can't talk about context (just saying the word, I start to feel rather panty-waisted myself). You're an effetenik, a Euro-lover, if you do.

It is, after all, pretty weird that, having considered the elective surgery of invading Iraq for almost a year, we have only just now begun to think about what happens *after* we invade Iraq—James Fallows's recent piece in *The Atlantic Monthly*, "The Fifty-first State?," is the first extended consideration. Nor was it that reassuring when the Bush people evoked MacArthur in Tokyo—there's the sense that they saw it in the movies. ("I am viscerally opposed to a prolonged occupation of a Muslim country at the heart of the Muslim world by Western nations who proclaim the right to re-educate that country," noted Henry Kissinger with the force of great obviousness.)

> Foreign policy is being made by people who take their confidence from an enclosed nation. **We are the world.** In a way, it's **anti-foreign policy.** Bush doesn't want to have to be thinking about the Middle East.

And then there's the patriotism card. This may be played more by the media than by the man on the street—patriotism is a prepackaged media theme. A patriotic story is more sellable (and easier and cheaper to do) than an analytic or reported story. Patriotism is soft news masquerading as hard news.

There is, too, as a further complication, the Israel card.

It motivates European frustration and fury (mixed feelings about Israel run deep there) and, in turn, puts clear constraints on the American discussion (where we are not allowed to have mixed feelings)—we're forced to stifle ourselves.

But perhaps most of all there is the nobody-gives-a-shit factor. Who *isn't* annoyed by having to think about Iraq?

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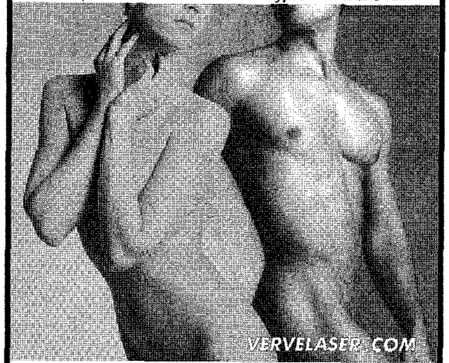

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Iraq and what happens there is not just remote. It's *bor*-ing.

Whatever happens in Iraq or, really, anywhere in the way-distant world, is at most an atmospheric disturbance. It's a technological abstraction. (Just fire a rocket to smash the meteor or something.)

I think many people, perhaps most, if pressed, might suspect that the president has a screw loose about Iraq (which actually gives him an odd kind of idiot-savant nobility).

That it's all too obsessional.

That his view is too simple. (Not, however, that this in any way compromises the virtues of keeping it simple.)

It's foot-stamping.

He tried to kill my daddy . . .

And I'm pretty sure most people think Rumsfeld and Cheney are vastly unsympathetic and scary guys.

I also think it's likely that most people sense an uncommon lack of alternatives—a weird dearth. We've been managing Saddam-size sons-of-bitches for half a century—we must know some tricks. (We know how the Clinton people would have handled this: beefed-up sanctions, multinational task forces, calculated interventions, a few well-placed hugs and substantial payoffs to allies. Limit, contain, marginalize. What? We haven't done this before?)

But if the president wants to go to war—especially because we've come to believe that only the absolutely unluckiest Americans get killed in a digital war—what can we do?

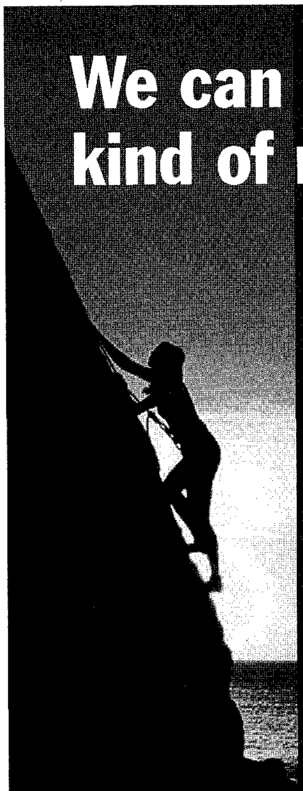
Now, politicians, especially the Democrats, have been morally and intellectually execrable in all this—and yet, in a sense, understandably so. To do it right, to oppose honorably, would require a level of didacticism that does not exist in American politics—you'd not only be defeated, you would be ignored (and eventually medicated).

If you're a politician, you know the routine. We'll do the war. It will be a humdinger of a media event. We'll win, or appear to win, in some decisive, elephant-stomps-mouse fashion, which means that everybody in the nation and in the world (because everybody, no matter how anti-American, loves a winner) will be into it. And then, afterward, when it gets more difficult and complex and intractable, no one will notice—because only big payloads make headlines.

Except that the economy will have been hopelessly ruined, so Bush the son, like Bush the father, will be defeated because of that.

Simple. ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read online at nymetro.com/archive/wolff.



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Michael Tomasky THE CITY POLITIC

The Man in the Bubble

Two weeks before the election, Pataki is still setting the agenda, the press is still rolling over for him, and McCall has yet to break out of an airless, message-free campaign.

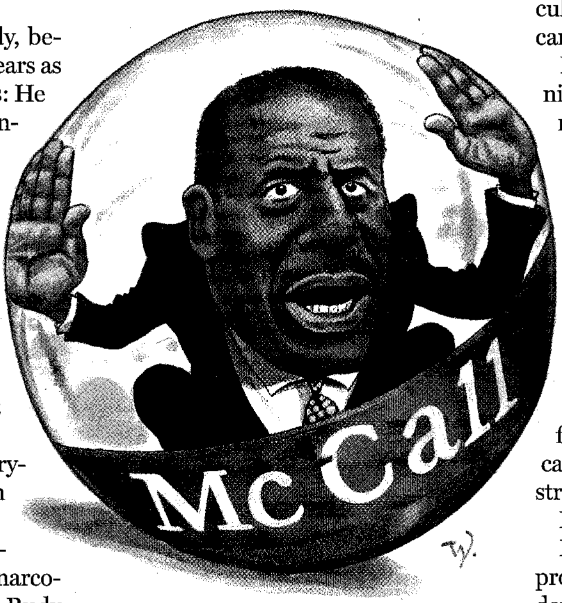
WHAT IS IT ABOUT GEORGE PATAKI THAT LETS him ice-skate so effortlessly through this campaign (seemingly, through life itself)? He's genial, all right, but his personality has no real force—have you ever felt, when you saw him on television, that you *had* to watch him? He's smart, or smart enough, apparently, to have gone to Yale and to have made himself a pile in real-estate lawyering.

But he's smarter than that, really, because what he has perfected in his years as governor is the art of inoffensiveness: He knows exactly what his important constituencies are, what would make them angry with him, and how not to make that happen. So that while all of them have their complaints about him, none is ever handed a reason to fume. For Rupert Murdoch, he holds the line on taxes; for Mort Zuckerman, he talks the talk on Israel and the business climate; for Dennis Rivera, it's a fat contract and a trip to Vieques.

The lack of offense neutralizes everything—critics, scandals (there've been several of those, at least potentially, and they never got a whit of coverage), you name it. The net effect is narcotizing. It's government as sedative. Rudy Giuliani was speed; he made you jumpy and a little paranoid. Pataki is morphine; he just makes you want to sleep.

WHICH IS EXACTLY THE WAY HE'S TRYING TO win reelection. Look, for example, at this question of debates. He won't debate Carl McCall and Tom Golisano head-to-head (to head). He has decided this agenda, and the owners and bosses of the Fourth Estate—the people who spend many contented hours congratulating themselves on their fierce independence—apparently couldn't care less.

The McCall and Golisano camps have both agreed to a three-way debate. The Pataki campaign has not. Yet as I write, no news organization in the state has had the simple forthrightness to say that it's sponsoring a three-way debate at this time and place; any candidate who doesn't attend will be represented by an empty chair. News organizations started doing this a decade or so ago to compel candidates to face one another. It's not complicated.



Imagine the self-righteous caterwauling we'd have heard if Hillary hadn't agreed to debate Rick Lazio. But when it's Pataki, somehow, they let it slide. The *Times* has run long interviews, conducted by the paper's reporters and editors, with McCall and Golisano. But a little box appeared next to the McCall transcript that said in part: "Gov. George E. Pataki has said he will not participate." A *fuck you* like that, to the most important newspaper known to man. The *Times* admirably returned serve with a very tough piece by James C. McKinley Jr. on October 17 about how the governor says absolutely nothing, ever. That piece may have signaled that the *Times*, at least, has roused itself from the nap and might start making a demand or two of the man. But it wouldn't be shocking if he *still* gets the endorsement.

I DON'T CARRY ON ABOUT THIS BECAUSE I think one debate will change anything. I carry on because of what this says about New York's increasingly anemic political culture: Even the people who are *paid* to care don't care.

I'll never forget being in Chicago the night of the 1992 Illinois presidential primary. I went to the Clinton celebration at the Palmer House, and then to Carol Moseley Braun's victory party. Then I went back to my hotel and watched in amazement as every network affiliate stayed on the air with local election returns until two or three in the morning. I was spellbound. It was as if I were seeing a different civilization; as if I were an Aztec watching the Spaniards come ashore and seeing a horse for the first time. It floored me how much they cared about all this, how vital to the bloodstream of that city politics was.

Not in New York, kids, not in New York.

More and more, New York politics is a process of, by, and for the insiders. Candidates sometimes do manage to transcend that and generate wider enthusiasm, and on those occasions the local political culture, like one of those demons that spring up from the earth on *Buffy*, comes to life.

Why hasn't Carl McCall been able to do this? In politics as in love, first impressions are usually reliable. And the first impression of McCall—mine, and a lot of people's—when this race started in earnest last spring was that he was organizing his campaign around the wrong idea.

McCall's idea was his résumé, biography, experience. He has the life story, and, a few nepotistic letters notwithstanding, his service to the state has been honorable. Fine. But with just two-plus weeks to go,

ILLUSTRATION BY SAMUEL B. WHITEHEAD.

he hasn't yet put forward a really sharp and focused idea about what a McCall era would look like or do (and since we're doing drug metaphors, let's note that McCall is not exactly an upper, either).

He'll do something about education. But what, exactly? I doubt the average reasonably well-informed voter could say.

McCall's campaign has assumed from the start that he would attract support just because of who he is. This began with the stratospheric number of endorsements his campaign was so hot on piling up last winter, endorsements that were more a reward for longevity than a sign of real belief. Ever since, the arguments of McCall's advisers have been almost all strategic and numerical—that "the base" would turn out in huge numbers, that they'd steal *x* percent from upstate, etc.

But numbers and percentages appeal only to insiders. To appeal to outsiders, you need an idea. Preferably, it should have both positive aspects (why I'm great) and negative (why the other guy isn't). Pataki had one in 1994, executed via a stunningly well-conceived game plan. Fernando Ferrer had one last year. True, he didn't win, but that was because his idea—two New Yorks, time for the shunned and the forgotten of the Giuliani era to triumph—scared some (white) voters whose first passion was their property values. But it sure got his voters out.

Many top McCall advisers also worked for Ferrer—Roberto Ramirez, Bill Lynch, Harold Ickes, who told me last week from his Washington office that he was coming up to New York for the duration. Their skills are formidable, but they, Ramirez and Lynch especially, are chiefly mechanics: get-out-the-vote people.

Same brain trust; such different campaigns. But Ferrer's "the other New York" language was his alone, reportedly. And the packaging of Ferrer's most effective specific idea, a tax for after-school programs that he said would have cost the average New York family 4 cents a day, was developed by his media consultant, David Axelrod. This same Axelrod worked for McCall until Axelrod got impatient with McCall's indecisiveness last year and left.

Now, it seems, McCall's only plays are to attack, which does not come naturally to him; to nationalize the race, tying Pataki to the congressional GOP to the extent that's possible; and to beg Bill Clinton for help. Pataki just skates. Golisano, to my surprise, is running a campaign in which he's tacking right *and* left, stealing votes from McCall as well as the governor.

> "Now, it seems, **McCall's only plays are to attack,** which does not come naturally to him; to tie Pataki to the congressional GOP to the extent that's possible; and to beg Bill Clinton for help."

And McCall is trapped inside the bubble of an insular, indifferent political culture. That culture is okay with Pataki—for him, the more people ignore this election, the better—but it will retire McCall unless he finds a way to bust out of it. ■

E-mail: tomasky@aol.com. Michael Tomasky's columns can be read online at nymetro.com/archive/tomasky.

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James J. Cramer THE BOTTOM LINE

Bear Trap

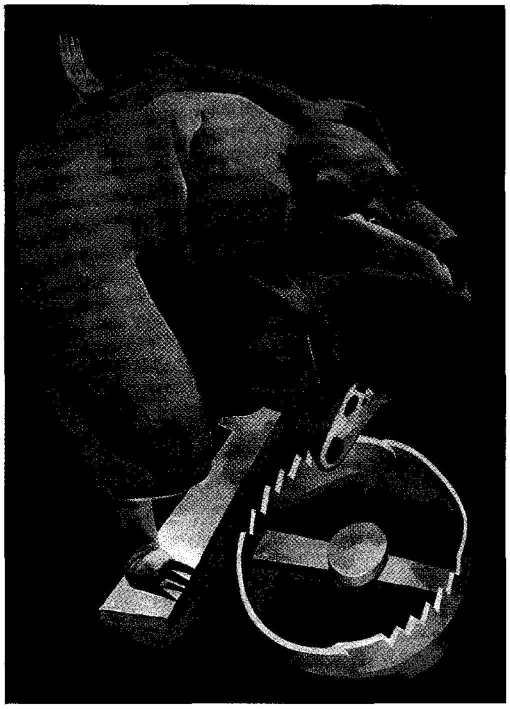
Last week's sweet little bull run was, unfortunately, all form and no substance. But given a few strategic assists—are you listening, Washington?—we could banish the bear.

ANY BET AGAINST THE MARKET THIS YEAR has produced phenomenal returns because pretty much everything that could go wrong has gone wrong. Almost every sector has suffered some form of annihilation, of course. Airlines, automobiles, banks, brokers, semiconductors, software, cell phones, telecommunications, insurance, even the lowly utilities—you name it, it's gone down. Everyone from American Electric Power to Xerox is struggling, and some wonder aloud whether Ford and JPMorgan Chase can survive.

But humor me for a second. What would happen if, for once, something worked out for the better instead of for the worse? Imagine if the bulls were to catch a few breaks, and the reckless bears, who have shorted stocks with abandon, were to face a rout? (No doubt last week's four-day bull run was a sweet one, but it was far more based on psychology—things got too negative—than about economic improvement. It was all form, no substance, as tasty as it was.) Although I fully expect that good news will remain elusive, I've put together a wish list of ten things that would, for once, have the Kodiaks taking a sharp stick in the neck, *Edge*-like, rather than the bulls getting gored. So, here's the bears' nightmare scenario, something for *them* to lose sleep over:

1. WHAT HAPPENS IF WE WAKE UP ONE DAY and Saddam Hussein is killed? Remember that scene in *The Godfather II* where Michael Corleone says that if history has taught us anything, it's that you can kill anyone? Why is Saddam so immune from this? Ask yourself, how much stock would you want to own if you heard that Saddam's been taken out? Conversely, what object would a bear grab to hang himself with if he were short the S&P 500 and that bullish headline came over the tape?

2. What if we kill Saddam and take over the oil fields, in a 50-50 split with the Russians, and begin to pump them like crazy to rebuild Iraq? Would we be shocked that oil would crash through $20? How much FedEx or United Parcel or Southwest or jetBlue would you like to own if that happened? Would you like to catch the AMR double? The UAL triple? Heck, I'd even rent US Airways stock for a day or two if that scenario played out.



3. What if the president, after the war, decides to move against double taxation, as he expressed interest in doing after the Waco economic summit? What if he eliminated the corporate tax and the tax on dividends for individuals? Would you rather own Verizon yielding 6 percent and General Motors yielding 7 percent, tax-free? Or would you rather own taxable bonds yielding half that with massive principal risk?

4. What happens if the Republicans win both the House and the Senate and they immediately pass a bill giving asbestos-liability relief to American industry? How much Halliburton would you want to own? How much Honeywell? How much Georgia-Pacific would you buy? There are dozens of companies staring at bankruptcy protection because of these liabilities. And they would vanish with legislation creating a trust that would pay victims directly. More money for the victims, none for the lawyers, and capitalism gets saved from these toxic awards.

5. What would happen if Alan Greenspan retired and Bob "Pro-growth" McTeer were named Fed chairman? Greenspan, a terrific chairman for so long, seems, well, just plain too tired to deal with all that's going wrong now. What would happen if Paul O'Neill stepped down and Dick Grasso were made Treasury secretary? Tell me you wouldn't want to be in high-quality stocks for that moment. A move that sent Grasso to Washington for Treasury—and O'Neill back to Alcoa, preferably in Reynolds Wrap—would be worth a thousand points to the beleaguered bulls, maybe even more. At this point, U2's Bono, O'Neill's travel companion in Africa, would be better at Hamilton's old job than O'Neill. So would the other O'Neill, the ex-Yankee outfielder, for that matter.

6. What would happen to the telecommunications industry if the Justice Department indicted WorldCom, the company, for criminal fraud and it lost all its government business and it had to close? How much AT&T, Verizon, BellSouth, or SBC

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ILLUSTRATION BY THOMAS FUCHS.

Communications would you like to own?

7. What would happen if New York State attorney general Eliot Spitzer, Justice's Michael Chertoff, and the SEC's Harvey Pitt got into a room and agreed that there would be no criminal prosecution of any of the major brokerage houses, and instead they drew up a list of those in the biz who need to be banned for life because they aided and abetted fraud? We could put all of this liability behind us, and the capital markets might start functioning again. We'd save about 200,000 jobs in New York with such a pact.

Making Dick Grasso Treasury secretary—and sending Paul O'Neill **back to Alcoa, preferably in Reynolds Wrap**—would be worth a thousand points.

8. How much tech would you want to own if President Bush decided to call IBM, Sun, EMC, Cisco, and a bunch of other 52-week-low denizens and say, "Here is a blank check; make it so we have a national-state-and-local computer system so the security people at Logan can log in to see if a terrorist might be boarding a plane"? We have nothing like that now, and we need it—yesterday.

9. What happens if the mutual funds were to decide to keep some cash on hand, rather than just running their funds flat-out, so that, for once, they could handle their clients' redemptions without wrecking the market with their endless selling? We never sustain any rally because the mutual funds are always selling into forced situations, not rising markets. They have no rainy-day money, and it just keeps raining.

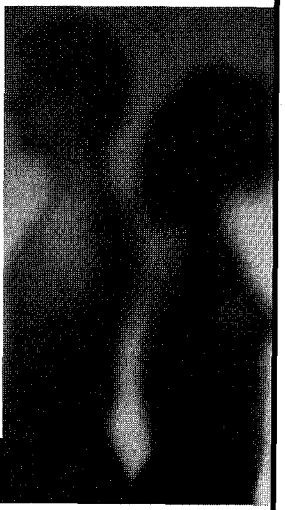
10. And finally, what happens if my CNBC television partner, Larry Kudlow, a former Reagan economic adviser, leaves *Kudlow & Cramer* and becomes George Bush's Bernard Baruch? I have my differences with Larry nightly, but I have no doubt that stocks would bottom if the president tapped Kudlow for ideas to revive the soggy economy. No one in the administration now has anywhere near Kudlow's intellectual firepower or connections to get things done on *both* sides of the aisle.

NO KIDDING, TEN LONG SHOTS. BUT WASN'T it a long shot that Ford could be in trouble with $23 billion in the bank, as the company had last year? Wasn't it a long shot that JPMorgan Chase could have stumbled as it did? Wasn't it a long shot that Enron was just a total house of cards, or that Adelphia and WorldCom were criminal enterprises? The odds of all of those sure things imploding seemed downright impossible eighteen months ago, but of course they all happened, and in record time.

Hope shouldn't have any place in the stock equation. It works great at the ballpark and at a house of worship. Still, one has to believe that something good could break the bulls' way. Conversely, we know that if none of these ten works, we are at a minimum headed back to Dow 7,200, and if we remain breakless, would anyone be surprised to see us back to Dow 5,000, its stamping grounds from a decade ago?

So, here's to wishing, and be prepared if fairy tales *don't* come true. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Verizon. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *E-mail: jjcletters@thestreet.com*



Robin Ashinoff, M.D.

Cosmetic Dermatologist
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Director
The Center for Skin Health & Appearance
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Involved in organizations such as The American Association of Academic Dermatologic Surgeons, The American Society for Dermatologic Surgery (ASDS), the SCORES Program of Americares, and the Bylaws Committee of The American Society for Laser Medicine and Surgery.

Listed in New York Magazine's "Best Doctors in New York" since 1996.

Published more than 50 times in professional journals, medical books, and consumer publications.

Dermatology Residency and Dermatologic Surgery/Mohs Surgery Fellowship at New York University School of Medicine.

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ART-WORLD CAPITAL, ARCHITECTURAL-DESIGN LAB, COLD-WAR RELIQUARY—BERLIN HAS A LOT MORE TO OFFER THAN THE CAFÉS AND COBBLESTONES OF YOUR TYPICAL EUROPEAN VACATION. BUT IT'S ALSO A CITY THAT COULD TEACH NEW YORK A LOT ABOUT RENEWAL. BY AMY LAROCCA

THE NEW CITY

BERLIN CALLING

north sea
baltic sea
berlin
germany

Berliners refer to it as *Herkunftsstriptease*, or "origin striptease," which my friend Otto Pohl, an American journalist who moved there six months ago, compares to the "Where did you go to college?" game New Yorkers play when they meet at bars or parties. It's how young Germans place one another within their country's history, which is intensely present in the city's complex and creative leap into the future. What happened to your family during World War II? And during the Cold War? Were you raised under communism or capitalism? Where were you when the wall came down? In the new Berlin, everyone has a story. ● If you went to Berlin ten, or five, or even three years ago, you have not seen this Berlin; in fact, whether you're in a gallery carved out of a former communist housing block or a gleaming "green" office building, it feels as if it were a different city than it was three days ago.

MAPS BY ANDERS WENNGREN

LAWN PARTY
Kicking back in the Lustgarten, in front of the Berlin Dome.

PHOTOGRAPH BY JENS RÖTZSCH/OSTKREUZ

And if you thought Germany was somewhere you'd never want to go, it is time to reconsider, as a steadily increasing stream of enlightened New Yorkers has been doing. And Berlin, with its dynamic architecture, its booming arts scene, its infectious, young kineticism, is at the center of this reemergence. It has something, in its bullet-scarred walls and ambitious rebuilding, that resonates for a visiting New Yorker.

I SPENT TEN DAYS IN JUNE ON A LEAFY STREET called the Bleibtreustrasse in a neighborhood called Wilmersdorf. At times, it felt, with its unhurried pedestrians and their little dogs, quite a lot like Paris. The neighborhood is all dappled light: squares fronted by churches, strawberry stands, bakeries, well-stocked drugstores filled with unfamiliar (and therefore alluring) cosmetics. It delivered everything I wanted from a vacation in a European capital—which can be, for someone coming from New York, little more than the chance to walk among a population that is seemingly less harried, less aerobicized, less consumed by career ambitions and Atkins diets.

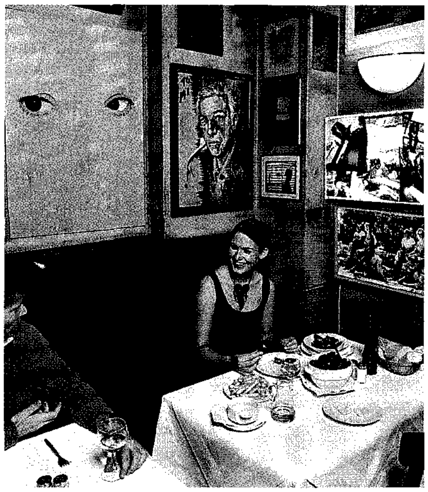
"It's such an idealized European city," says Kym Canter, creative director for J. Mendel, who has vacationed in Berlin twice in the past year. "It's as beautiful as Paris and London, and as exciting, but there are no crowds, no attitude, and it's much less expensive."

But a trip to Berlin is freighted in a way that your standard castles-and-cobblestones European vacation isn't. It was, after all, the capital of the Third Reich and the front line of the Cold War. History, unpleasant and very recent, is always unabashedly on display. Here you might notice the ornate entrance to a building from

BERLIN GUIDE

INSIDE ITINERARY

IN THIS TOWN, NOTHING SEEMS TO STAY IN PLACE FOR VERY LONG. BUT HERE ARE A FEW SPOTS YOU CAN COUNT ON. AT LEAST FOR NOW.



Paris Bar on Kantstrasse.

WHERE TO STAY

- **Regent Schlosshotel**
regenthotels.com
Designed by Karl Lagerfeld, it's Berlin's only five-star hotel (doubles from $250).
- **Hotel Adlon**
hotel-adlon.de
Centrally located on Unter den Linden, in the shadow of the Brandenburg Gate (doubles from $320).
- **Art'otel Mitte**
artotel.de
Each room in this small hotel features works by painter Georg Baselitz (doubles from $130).

WHERE TO EAT

- **Paris Bar**
Kantstrasse 153
It's the Elaine's of West Berlin, with solid French food.
- **Monsieur Vuong**
Alte Schönhauser Strasse 46
A French-Vietnamese restaurant with a view of East Berlin's hip young things, both inside and outside the windows.
- **Mao Thai**
Wörther Strasse 30
Walk down the Fasanenstrasse and settle in at this peaceful, antique-filled Thai restaurant.

WHERE TO SHOP

- **Claudia Skoda**
Alte Schönhauser Strasse 35
Local designer Claudia Skoda delivers edgy clothes you won't find outside Berlin.
- **Quartier 206**
Friedrichstrasse 71
With ornate Art Deco staircases, this elegant, high-end department store pays lots of attention to the tourist who prefers Dior and Yves Saint Laurent.
- **Stilwerk**
Kantstrasse 19
Bring a little Bauhaus back to your house from this four-story shopping center devoted to modern furniture.

NIGHTLIFE

- **WMF Club**
Schillingstrasse and Karl-Marx-Allee
Perhaps the strongest lineup in Berlin, from minimal-techno label Kompakt to Berlin's flavor of the moment, BPitch Control.
- **Ostgut**
Mühlenstrasse 26–30
Sprawling, two-tiered space near the crumbling remnants of the Berlin Wall; hosts top-notch house-music nights.
- **Sternradio**
Alexanderplatz 5
This boxy club is home to big-name D.J.'s like Juan Atkins and local favorites like Tobi Neumann.
- **NBI**
Schönhauser Allee 157
Tiny, sixties-themed lounge with one of the best nights in the city: "Casiotone," a Tuesday-night party of ambient music.

GALLERIES

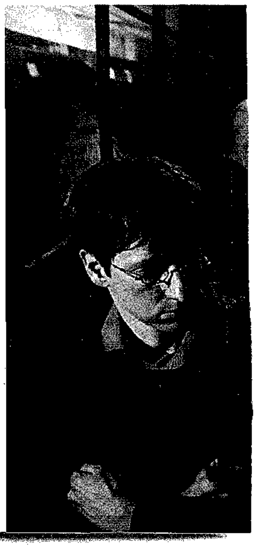
- **Camera Work**
Kantstrasse 149
Artists like Rankin and Ruben Toledo show in this tranquil Charlottenburg space.

Atrium at the Hotel Adlon.

- **Eigen + Art**
Auguststrasse 26
A comprehensive roster of interesting German and Eastern European shows.
- **Kunst-Werke**
Auguststrasse 69
Directed by the chief curator at P.S.1. Currently on display: "Mexico City: An Exhibition About the Exchange Rates of Bodies and Values."

ARCHITECTURE

- **Jewish Museum**
9–14 Lindenstrasse
Designed by a Jewish-American architect, the museum houses a permanent exhibition on the history of Berlin's Jews.
- **The Reichstag**
Platz der Republik
The 1894 building has been burned down, bombed, wrapped up by Christo, and,



PHOTOGRAPHS BY MARK ARBEIT.

the twenties wrought in sensual Art Nouveau curves, and there you might see a boxy concrete housing block slapped together hastily in the fifties, and you are reminded that within the lifetime of the man walking his dog across the street, people were dragged from their homes on this very same sun-dappled block. There are bullet holes in the walls of apartment buildings, a church whose steeple was blasted by a bomb and never replaced.

"It's like time travel," says Anna LeVine, a writer and photographer from New York who moved to Berlin in September 2001. "You can travel from the seventeenth century to the twenty-first in five minutes on the S-Bahn. You can go from Art Nouveau to the GDR, from the Enlightenment to fascism to communism, just by riding on the train."

My S-Bahn station was at Savignyplatz, which is on a pleasant, quiet corner of Charlottenburg, where there are cafés, small galleries, and endless stores selling *schmuck* (jewelry) and antiques. Heading east, the train screeches through the Tiergarten, the massive park in the city's center, and you catch glimpses of Hansaviertel, an experimental development built in 1957 to accommodate the postwar housing crisis. Walter Gropius, Alvar Aalto, Arne Jacobsen, and Oskar Niemeyer all contributed buildings (there are 36 in total) with ambitions to reinvent urban life as grassy and sociable. A shady path snakes through it all.

Farther on, there is the Potsdamer Platz, which is Berlin's current architectural work in progress. Fifteen years ago, this was a no-man's-land, the front on which the world's superpowers played an outsize game of chicken, a bit of pavement you could be shot for walking across. There is still a gaggle of cranes, but now some buildings are completed, and in the mornings, a busy workforce files into glassy, mirrored towers, including the Daimler-Benz building by Renzo Piano, with a glass-louver system that allows for energy efficiency and the flooding of natural light. Around the corner in the lobby of a bank on the Pariser Platz, there is a walk-through sculpture by Frank Gehry. While so much of Europe has the feeling of a museum, Berlin feels like a museum in the making, a fabulous, *Blade Runner*–style pastiche of Gothic relics and soaring steel and glass.

And now, *flash*, you are in East Berlin, so easy, so close. "The physical wall has been entirely removed," says Pohl, "but if you look around just a little bit, you know immediately which part you're in." Much of the prewar architecture is the same, if considerably more worn. The communist architectural achievements of East Germany are vastly different. The Karl Marx Allee, for example, resembles nothing so much as a Stalinist Moscow boulevard, with its rows of massive, solidly symmetrical buildings. The luminaries of the GDR (Katarina Witt, for example) lived behind these thick-paned windows, and the ground floors were taken up with state-run supermarkets selling none of the goods the residents saw advertised, via a simple antenna, on their televisions and radios. Some of these storefronts have been converted into

GLASS HOUSES Newly built office towers on Potsdamer Platz.

finally, renovated by Sir Norman Foster.

● **Bauhaus-Archiv**
Klingelhöferstrasse 14
Make sense of West Berlin's mid-century modern gems with a visit to the Bauhaus-Archiv.

SIGHT-SEEING MUST-SEES

● **The Brandenburg Gate**
Pariser Platz, Unter den Linden
The symbolic and literal center of the reunified city is undergoing a face-lift.

● **Checkpoint Charlie Museum**
Freidrichstrasse 43–44
Worth it for the detailed accounts of escape efforts and an incredibly moving documentary on the events of 1989.

● **Museumsinsel**
With five museums, the Berlin Cathedral, and the Lustgarten, this island in the Spree is the densest of Berlin's historical sites.

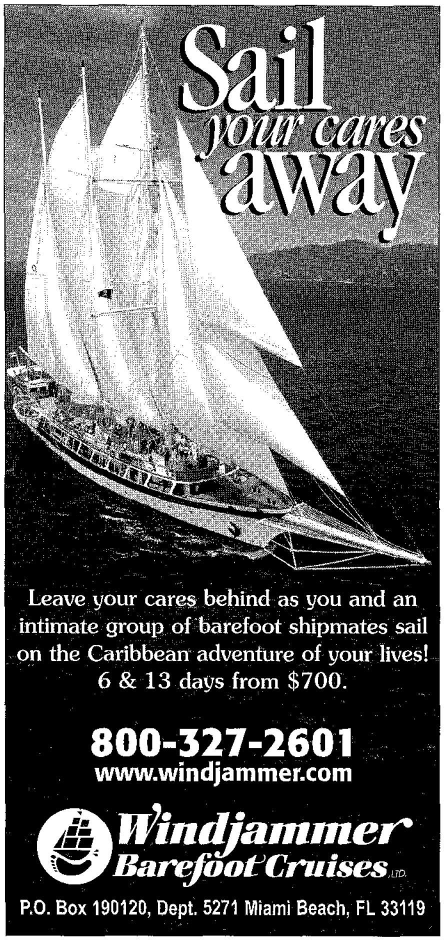
● **Stasi Museum**
Ruschestrasse 103
Don't miss the office of infamous Stasi chief Erich Mielke and the various bugs employed to spy on East German citizens, at the former headquarters of the GDR's secret police.

Club E-Werk.

FIND IT ONLINE When you're ready to start planning your trip, log on to **newyorkmetro.com/travel** for links to local Web guides, hotel listings, fare finders, and other useful stuff.

NEWYORKMETRO.COM

PHOTOGRAPHS: LEFT AND TOP, BY JENS RÖTZSCH/OSTKREUZ.



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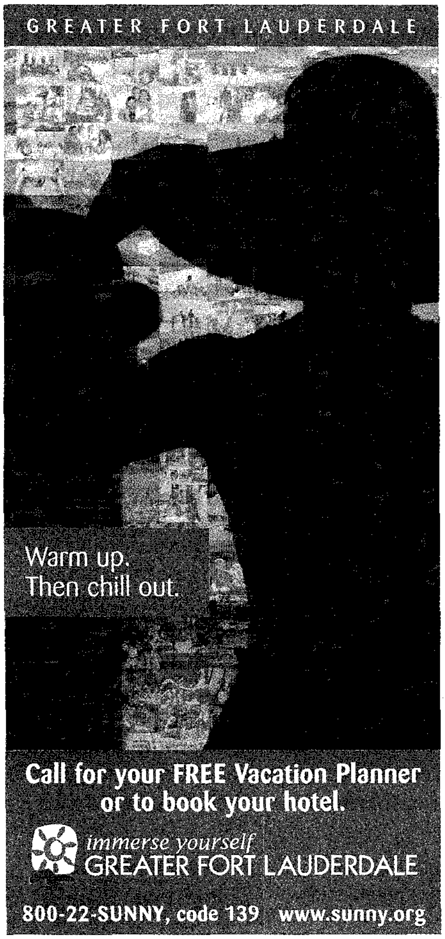

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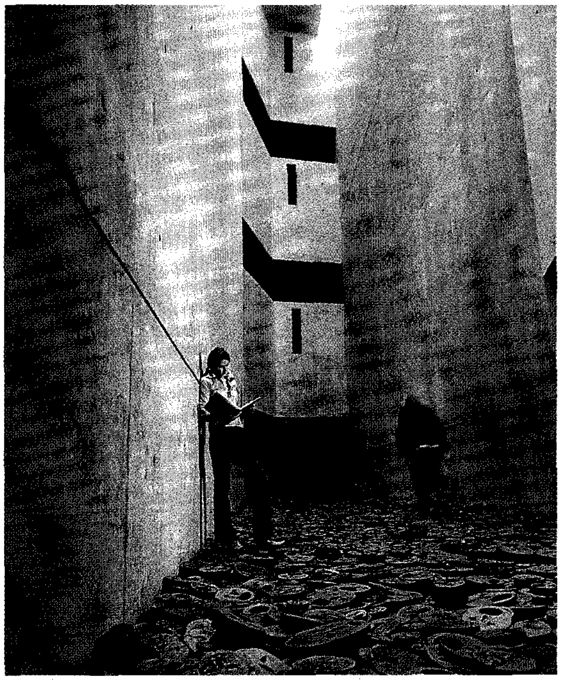
bars with recessed lighting that serve mojitos and play electronica.

One of the rawest extant views into the GDR is the Stasi Museum, housed in the former headquarters of the Stasi, the secret police. "They just left it exactly as it was in 1989, and you can see, in retrospect, that things had really been crumbling for a long time," says David Kurnick, a Columbia graduate student who visited last spring. "It was depressing and fascinating. It was sixties décor from the height of the Cold War—they were clearly strapped."

There are renovations in East Berlin, but it feels mostly rundown, the type of rundown that often serves as a backdrop for creative energy. Here café clientele is pierced, tattooed, dreadlocked. "Berlin has always had the leftist, peace-loving types," explains Pohl, "because it was this island, and if you lived in Berlin, you were exempted from the draft. So it was filled with draft dodgers. And it was heavily subsidized, because West Germany was always afraid that it was going to die, so there were real incentives for living in Berlin."



FACING HISTORY In the Jewish Museum's interactive exhibit "Shalechet" ("Fallen Leaves"), more than 10,000 open-mouthed faces cut from circular iron plates cover the floor.

This liberal community is thriving. Parts of Berlin (Kreuzberg, Prenzlauer Berg) are the Williamsburg and Greenpoint not only of Germany but of Europe: young artists in the streets in platform sneakers, thrift shop after thrift shop. The Schönhauser Strasse is filled with the types of boutiques and galleries you might expect to find on the Lower East Side or on Bedford Avenue. It helps that rents are lower than in other European cities, and beer and cabs and nightclub covers are cheaper as well.

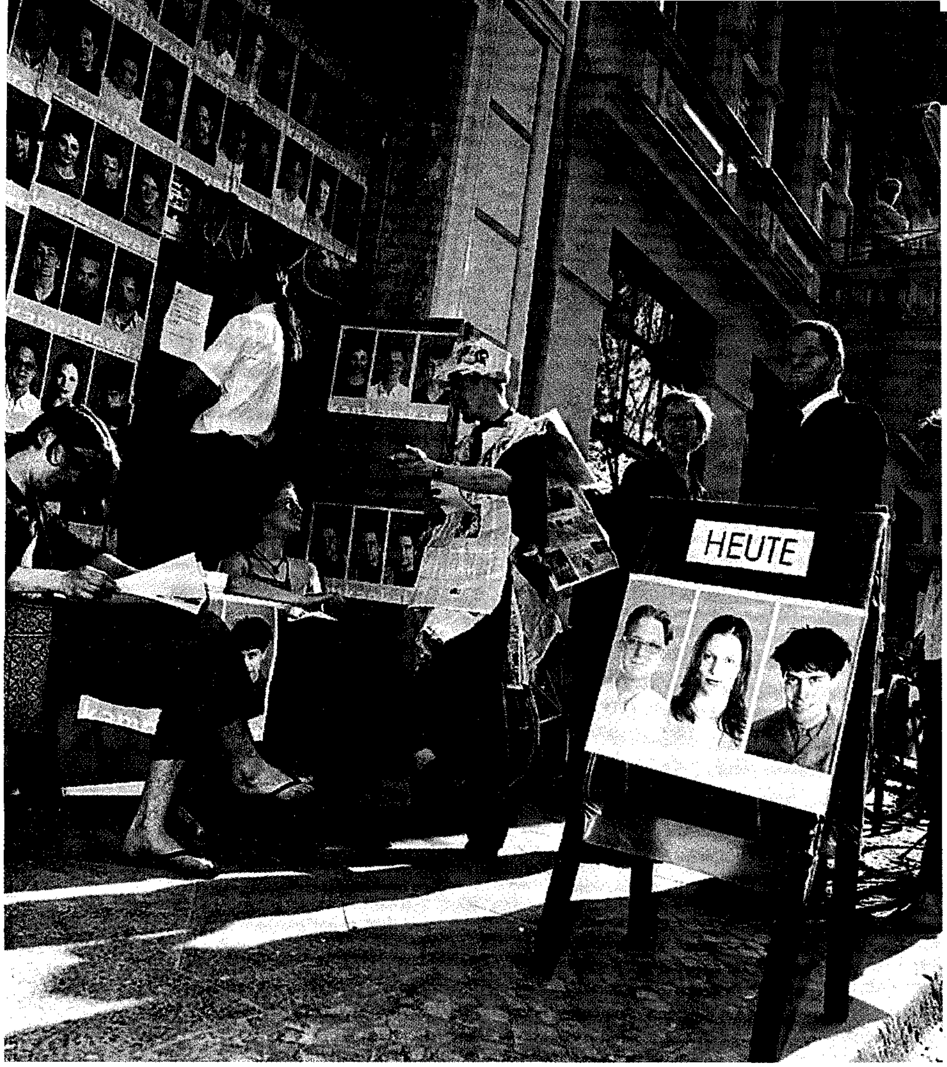
"It's an interesting place for artists because they can afford living from their art," says Klaus Biesenbach, the artistic director of Kunst-Werke (KW) and chief curator at P.S.1. "There are lots of free spaces, mentally and geographically." Biesenbach's KW is a studio space, artists' residence (designer Hedi Slimane has an apartment there), and gallery on Auguststrasse. Its opening created a burst of galleries on the same street—including the popular Eigen + Art—but these days, galleries are sprinkled throughout the city.

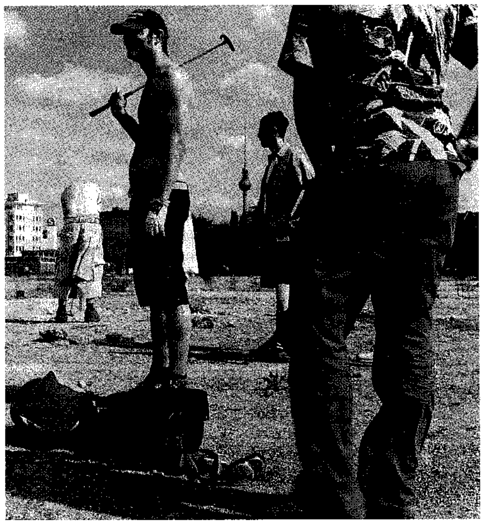
"Galleries keep moving around Berlin," explains Aura Rosenberg, a New Yorker who spends part of every year at the KW with her husband, artist John Miller. Rosenberg's family fled Germany in the thirties, so it is particularly meaningful for her to be back, and she recently completed a book, *Berlin Childhood*, in which she retraces the steps of Walter Benjamin, who lived his own childhood in the city before he, too, was forced to flee.

It is disconcertingly easy to travel, by S-Bahn, from this modern economic center to a concentration camp called Sachsenhausen. "It was one of the first camps, and taking the train, you can really feel how close this was to the city. If you were a deportee, that's the route you would have taken," says Kurnick, who made the trip in March. "And the camp is just at the end of a little street. Nineteen is a little house, 20 is a little house, and No. 21 is a concentration camp. If you look one way down the street, it's an East German suburb; if you look the other way, it's a concentration camp."

It is absolutely disturbing. And, at the same time, rather inspiring to see how far a city can come. "Berlin has reinvented itself so many times. So many terrible things have happened there, and now the city has taken what was a no-man's-land and every major architect is building there," says LeVine, whose move to Berlin occurred a few short days after September 11. "The Germans have a way of incorporating history, both good and bad, and living with so many layers simultaneously. There's no rubble in Berlin, and that for me was really impressive, seeing that this city has survived and reinvented itself. It has a real tenacity."

PHOTOGRAPH BY MARK ARBEIT; MODEL: HEIKE WEISSBACH/VIVA; PRODUCTION BY BERNARD STEFFIN.





EXPATRIATE GAMES Clockwise from above: An opening at a gallery on Auguststrasse, Berlin's main art-world artery; revelers at last year's massive rave party, Love Parade; a round of "turbogolf," which uses the city as a fairway.

THE NEW PRAGUE

BOHEMIAN RHAPSODY

A YOUNG GENERATION OF ARTISTS (AND WOULD-BE ARTISTS), LURED BY ROCK-BOTTOM RENTS, EDGY NIGHTLIFE, AND AN "UP FOR IT," LIBERAL CULTURE, ARE SINGING BERLIN'S PRAISES.

BY ETHAN BROWN

Darius James is busy. Not the New York busy of constantly ringing cell phones or Palm pilots impossibly filled with appointments, but Berlin busy, which is something else entirely. "There's my book proposal about voodoo," the slim African-American writer explains while sipping coffee with

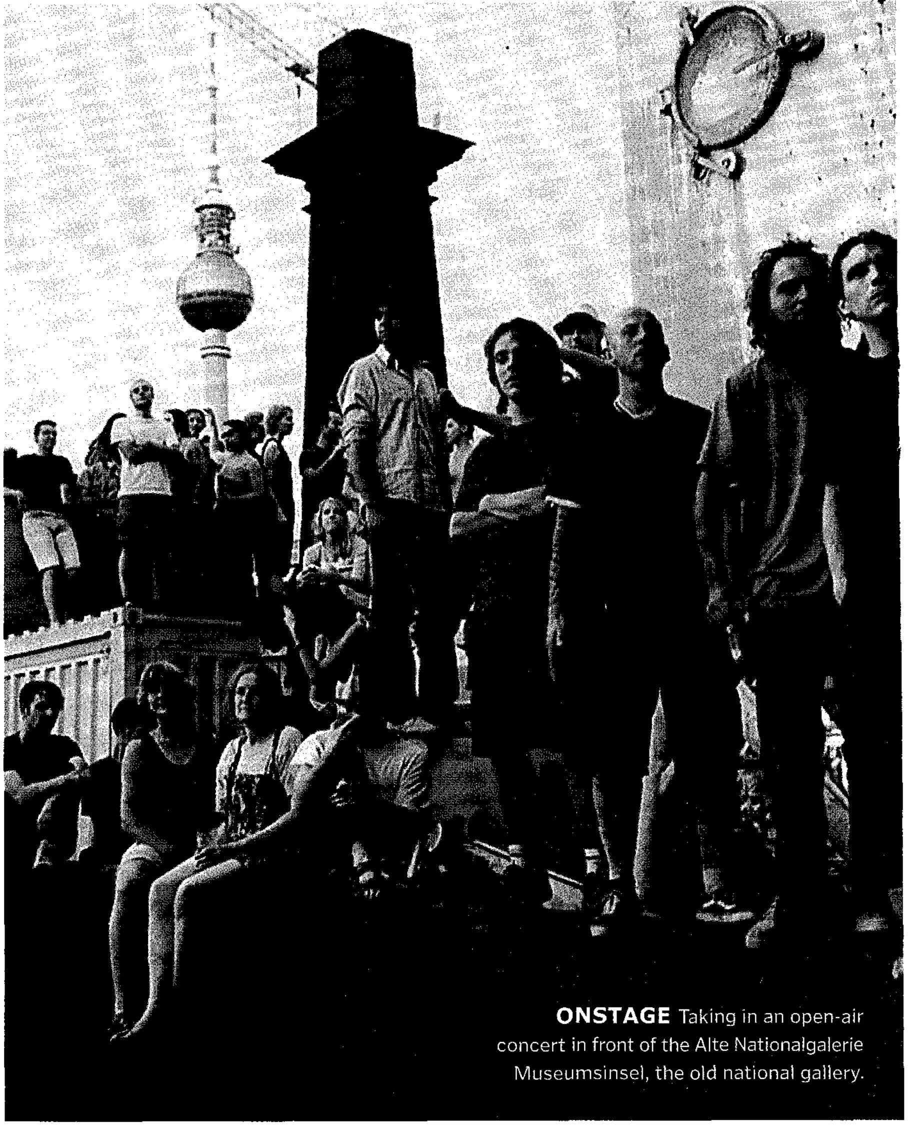
PHOTOGRAPHS BY JENS RÖTZSCH/OSTKREUZ.

a group of fellow expats in a Berlin bookstore called Another Country. "Then there's a film project I'm collaborating on with Philip Virus, which is based on Nation of Islam theology about the creation of the white race. Oh, and I've got an interview with Bootsy Collins tomorrow for a German techno magazine."

Talk to anyone in Berlin's mushrooming expat scene, and you'll hear a similar tale of novels, record labels, art galleries, fashion lines, clothing stores—often all from the same person. This burst of creative activity is being underwritten by some of the cheapest rents in Europe ($200 to $400 a month gets you a one-bedroom), a tortoiselike economy that has kept gentrification at bay, and the growing presence of artists, writers, and directors like Terrence Malick, Hungarian writer and recent Nobel Prize winner Imre Kertesz, and Jeffrey Eugenides, who finished both his long-awaited novel *Middlesex* and a travelogue about the city for Bloomsbury's "Writer and the City" series while living here. Most important, Berlin's bohemia has received a big boost from the arrival of an international cast of expats hell-bent on experiencing something that's become all but obsolete in expensive cities like New York and London: a true bohemia.

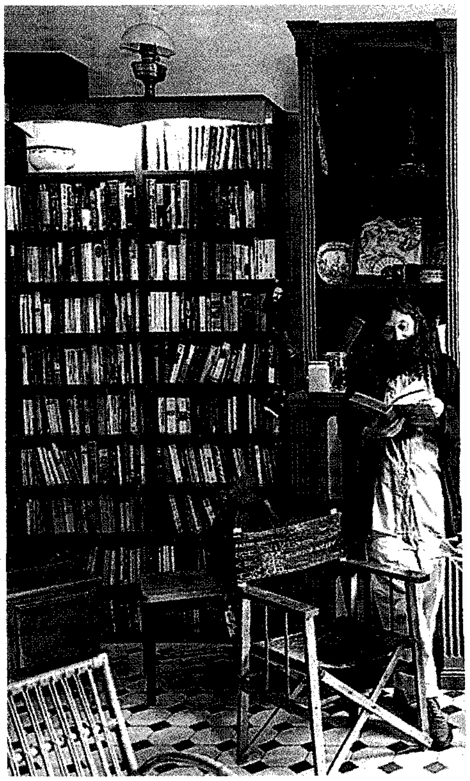
"I'm doing things in Berlin now that I did in New York in the eighties but couldn't do in the nineties," James continues. "I didn't realize how depressed and demoralized I was in New York until I moved here four years ago." James, author of a book about blaxploitation films and a novel called *Negrophobia*, does miss a few things about America, namely "Puerto Ricans, pastrami, fried chicken." But he says the lack of ethnic diversity in Berlin—the city is still very white, save for its growing population of Turkish immigrants—is insignificant compared with the kind of creative freedom he enjoys. "There's always a lot of discussing, arguing going on in Berlin," he says. "I'm never bored, and it's always interesting listening."

Sherry Vine, a drag artist and former co-host of legendary downtown party "Squeezebox," moved to Berlin for more practical reasons. "Career-wise, everything was happening here," he says of his full schedule of shows from Germany to Switzerland. But like James, he's come to savor Berlin's decidedly outré vibe—think



ONSTAGE Taking in an open-air concert in front of the Alte Nationalgalerie Museumsinsel, the old national gallery.

CREATIVE EDGE "BERLIN REMINDS ME OF THE NEW YORK OF TEN TO TWELVE YEARS AGO," SAYS SHERRY VINE, A DRAG QUEEN, PERFORMER, AND NEW YORK TRANSPLANT. "THERE'S A REAL ARTIST'S ENERGY HERE."



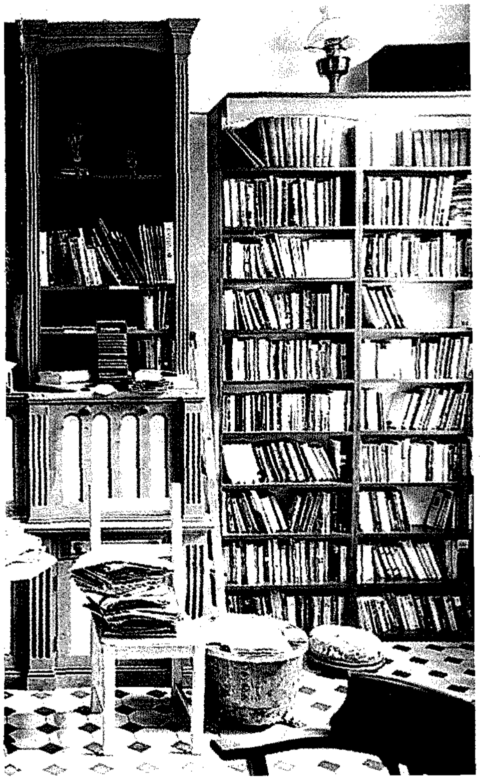
PAGE TURNER Another Country, an English-language bookstore frequented by British and American expats.

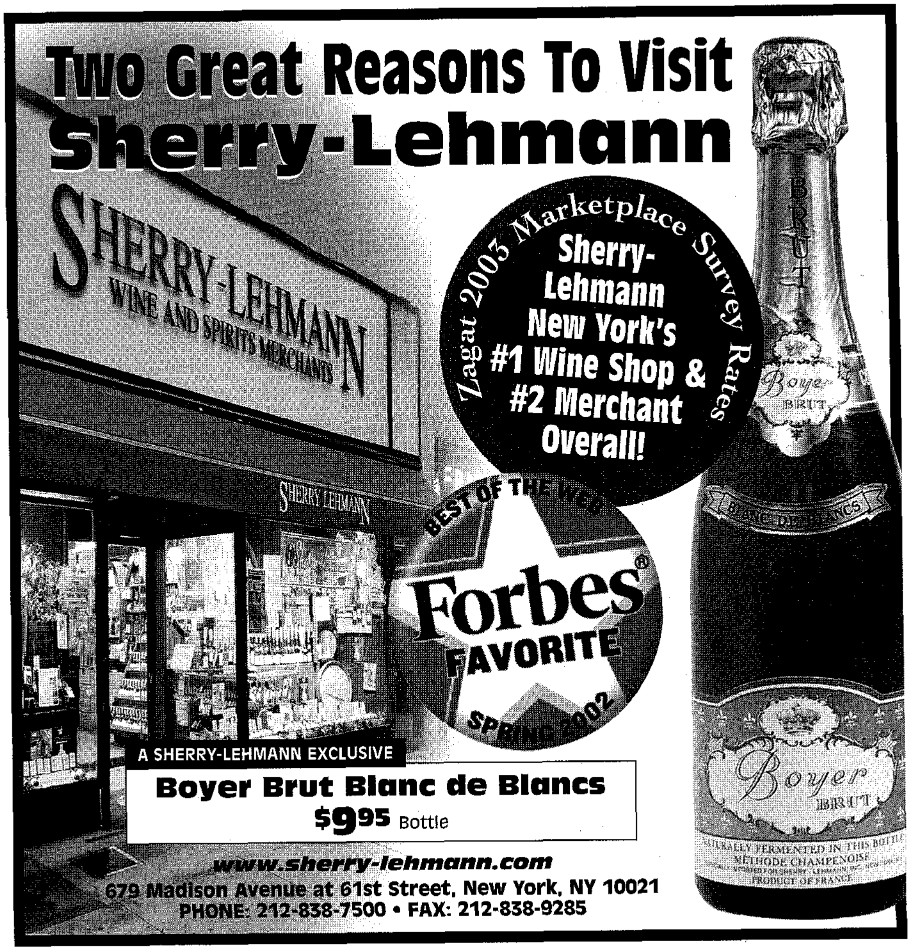
PHOTOGRAPHS: TOP, JENS RÖTZSCH/OSTKREUZ; BOTTOM, MARK ARBEIT.

Prague on acid. "Berlin reminds me of the New York of ten to twelve years ago," Vine says. "There's a real artist's energy here, and the gay scene isn't ghettoized." Indeed, Berlin's gay scene runs the gamut from hardcore sex clubs to parties where dressed-down men dance to D.J.'s spinning No Doubt.

The presence of former downtown regulars who've moved to Berlin—including Paisley from the House of Field and a drag artist named Krylon—has also kept Vine from getting homesick. "I came back to New York this summer, and I expected to be like, 'I really miss the city,' " he says. "But I realized that I don't miss it at all!"

Like Sherry Vine, electro artist Snax came to Berlin for largely unsentimental reasons. "I'd played shows at clubs like Luxx, but I wasn't making nearly enough money to live, even with roommates," Snax says. "I started feeling really depressed, and one day I just realized that I was never going to make money doing what I want to do." This is not to imply that Snax's brand of electro—equal parts synth-driven sleaziness of late-seventies Prince and the outsize eighties rock of bands like Foreigner—is the stuff of platinum records in Germany. But his minuscule rent—for an apartment shared with techno producer Khan in the hip Prenzlauer Berg district—means that a night or two of performances can pay his entire nut for the month. "The crowds are really up for it here," Snax says. "In New York, when I'd come onstage after a D.J., people would just stand and stare. Here, they just pick up where they left off and start dancing. Berlin rocks."





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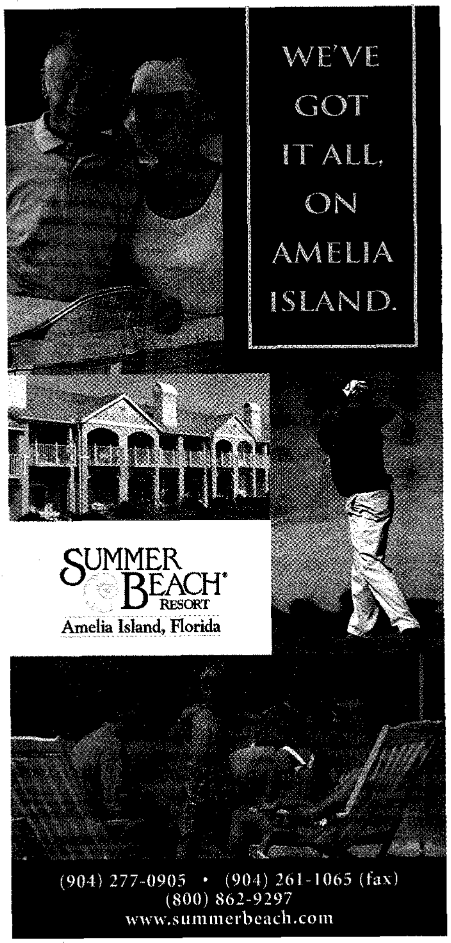

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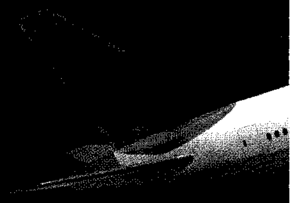

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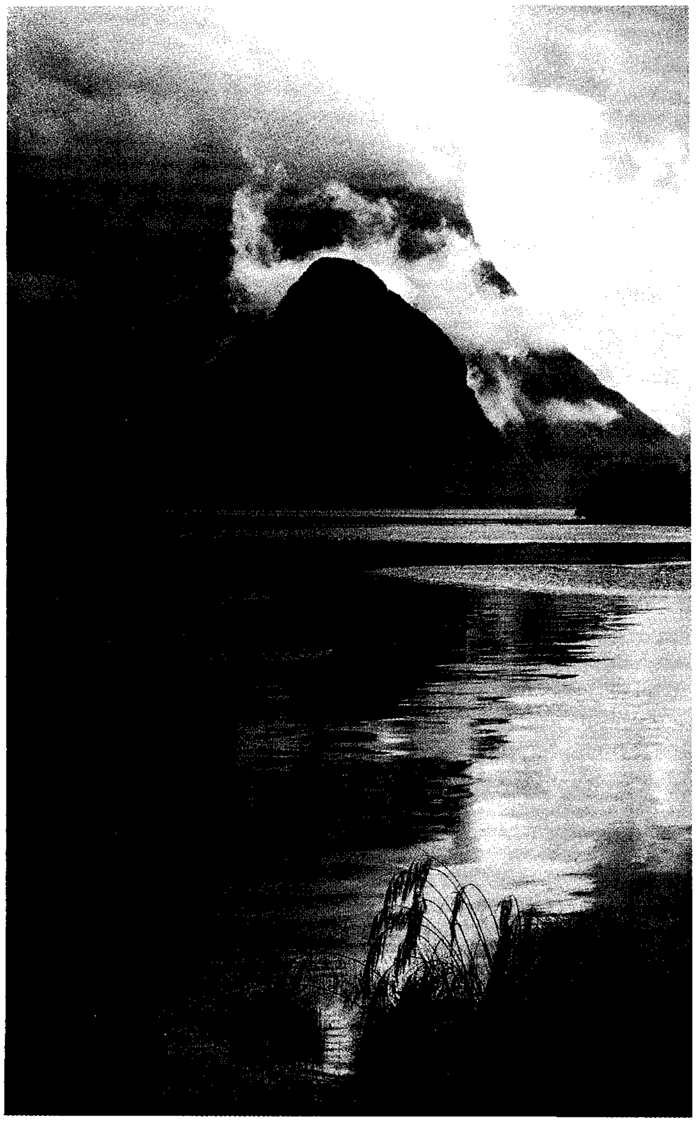
BEEN THERE, DONE THAT? NOT SO FAST. WE'VE CIRCLED THE GLOBE—FROM MOROCCO TO THE MALDIVES—TO FIND TEN TRIPS THAT NEW YORKERS WILL BE PSYCHED TO WRITE HOME ABOUT.

THE GUIDE

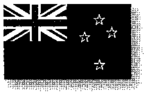
HOT TICKETS



PEAK EXPERIENCE Milford Sound and Mitre Peak on New Zealand's South Island, where scenes like this abound.

NATURAL RESOURCE

NEW ZEALAND



Abundant wilderness and Kiwi spirit have combined to turn the South Island into an eco theme park.

Imagine, if you will, a magical island floating somewhere near the bottom of the world. On this island, it is possible to sit under the shade of a giant 1,000-year-old Matai tree before breakfast, then chopper up to an alpine glacier in time for lunch. You can commune with colonies of molting albatrosses, swim with dolphins (or, if you're unlucky, like me, a killer whale or two), and observe seven different species of penguin. There are belligerent alpine parrots, world-class vineyards, and streams populated by brown trout the size of bulldogs—not to mention pearly Tahitian beaches, snow-clad Austrian peaks, and sparkling Norwegian-style fjords flowing down to the sea. Welcome to the South Island of New Zealand, a place where natural wonder is a prideful local commodity, like tulips in Holland, say, or truffles in Toulouse.

WHERE TO STAY Lake Rotoroa Lodge (doubles from $446; 011-64-3-523-9121) is famous for brown-trout fishing; you can experience almost any other kind of outdoor pleasure—tramping (that's Kiwi for hiking), bird-watching, kayaking—at one of two eco-friendly wilderness lodges: Arthur's Pass (doubles from $264; 011-64-3-318-9246) and Lake Moeraki (doubles from $240; 011-64-3-750-0881).

WHAT TO DO Bungee jumping was invented in Queenstown, a place Kiwis like to call "the adrenaline capital of the world." For the uninitiated, bungee jumping is probably still best at the Kawarau Bridge, outside of Queenstown (011-64-3-442-1177). Dolphin Encounter (011-64-3-319-6777) will set up dolphin-swimming expeditions in Kaikoura.

INSIDER TIP Brush up on your driving skills before you visit: The mountain roads tend to be precipitous one-lane affairs, and if you read the fine print on your rental-insurance agreement, you'll find several of them aren't covered. ADAM PLATT

FLAGS BY BRYAN CHRISTIE
PHOTOGRAPH BY WILFRIED KRECICHWOST/GETTY IMAGES.

WHERE TO GO NEXT

JUNGLE FEVER

PUERTO RICO

Head for the hills, and a restorative vacation at Casa Grande Mountain Retreat, a former coffee farm.

Picture this: your own private cabin set amid lush tropical gardens; wrap-around views of jungly, emerald-green mountains; and a charming plantation house where drinks are served at an elegant bar and meals are taken on the veranda. Is it Nevis or Dominica? No, Casa Grande Mountain Retreat is in central Puerto Rico, on a former coffee farm nestled in the northern edge of the island's Cordillera Central Mountains. Brace yourself for a kind of activity hysteria: You'll be faced with early-morning yoga sessions, horseback riding along steep mountain paths, kayaking at Dos Bocas lake, bass fishing at Lake Caonillas, touring the Rio Camuy Cave Park, stargazing at the Arecibo Observatory (home to the world's largest radio telescope), and conjuring the ancient past at the Caguana Indian Ceremonial Park. After a few days of this, you may just want to laze by the sparkling pool or take in the sublime views from the hammock on your cabin's porch. And be sure to pack plenty of reading—TV watching is the one activity that's not available.

SWING TIME Kicking back on a guest-cabin porch at Casa Grande in the mountains of Puerto Rico.

GETTING THERE The Casa is a two-hour drive from San Juan (doubles from $90; 888-343-2272). **DINING** It's a good thing the Casa's restaurant, Jungle Jane's, offers the best food around, because the curvy roads are harrowing at night. For dinner, begin with yucca bolitas or coconut shrimp, followed by pasta with shrimp, lemon-garlic chicken, vegetarian lasagne, or snapper with creole sauce. At breakfast, order freshly sliced papaya, mango, banana, orange, and grapefruit—seasonally picked from the property's own trees. EDITH NEWHALL

GREAT ESCAPE

SOUTH AFRICA

Forget Rockefeller Center and Times Square—this year, spend the holidays on the beach in Cape Town.

You'll arrive in the delicious heat of the South African summer. After checking in, dump your bags, grab a picnic lunch, and climb to the top of Table Mountain to orient yourself. Beneath you lies the harbor and city center (built in 1652 as a victualling station for Dutch sailors); to the west are the Twelve Apostles mountains, which sheer straight down into the treacherous Atlantic; swivel east and you're facing the notorious Cape Flats and its miles of shantytowns; and finally, gaze south to the vineyards and rich forests that lead eventually to the Cape of Good Hope. Spend Christmas Day swimming with the local colony of penguins in the warm turquoise waters off Boulders Beach; later, feast on peri-peri shrimp at the Black Marlin. Then welcome the New Year by reveling amid the fireworks and champagne on Clifton's Fourth Beach—the South African equivalent of East Hampton.

[illegible] SPECTRUM [illegible]ach huts overlooking [illegible] False [illegible] Cape Town.

WHERE TO STAY Steenberg Country Hotel, an unbeatably romantic seventeenth-century inn (doubles from $130; 011-27-021-713-2222); Cape Grace offers spectacular views of either the harbor or Table Mountain (doubles from $250; 011-27-021-410-7100). **WHERE TO EAT** Black Marlin (011-27-021-786-1621). **NIGHTLIFE** Take a sunset drive south along Chapman's Peak Drive, stopping off to admire the stunning Atlantic views—but beware of the baboons. **SIGHT-SEEING** Between revels, take a day trip to the Stellenbosch vineyards to sample the delicious Cape wines (start with Buitenverwachting Estate; 011-27-021-794-3522). Be sure to explore the brightly painted nineteenth-century streets of Bo-Kaap and check out the Museum of District Six, the black area bulldozed in 1966 after the government declared it a Whites Only area. **MUST-SEE** Robben Island, the prison where Nelson Mandela spent eighteen years in a six-by-ten-foot cell. JOANNA COLES

PHOTOGRAPHS: TOP, BUFF STRICKLAND; BOTTOM, HUGH SITTON/GETTY IMAGES.

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ROCK THE CASBAH

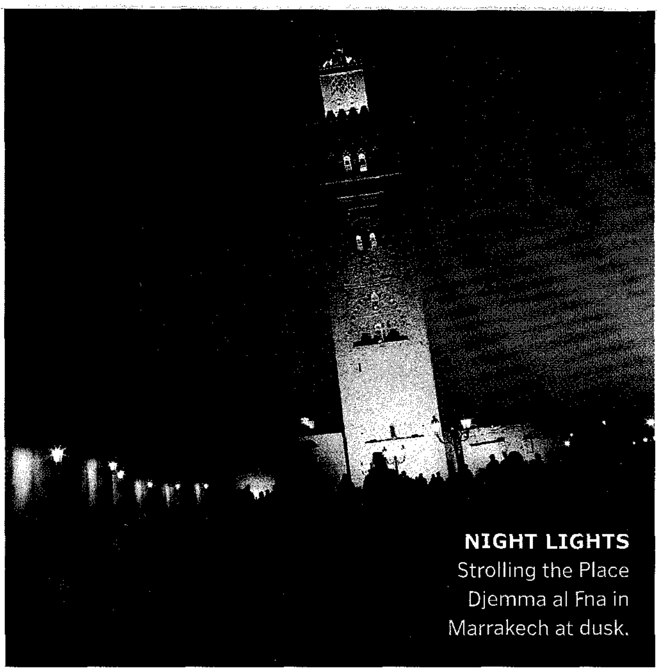
MOROCCO

Bored by the beach? A road trip from Marrakech to Fez might be your ultimate sand-and-sun getaway.

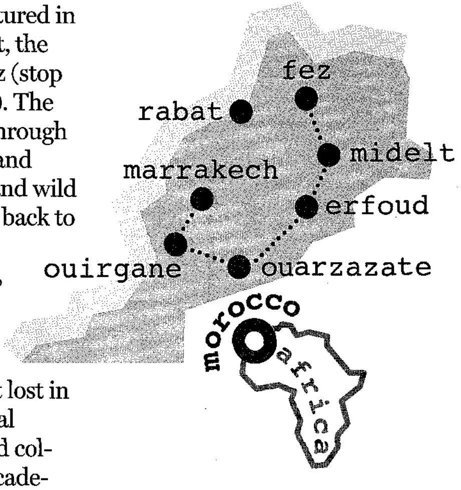
Clambering around casbahs in the desert, haggling in narrow medieval alleyways, riding Arabian horses through remote mountain villages, and speeding on desolate sandy roads. On a road trip from Marrakech to Fez, you can live this *Lawrence of Arabia*–meets–*Thelma & Louise* fantasy without taking more than a week off from work. Start with a night in a Marrakech *riad,* an exquisitely appointed mansion turned inn in the medina. At dusk, stroll the Place Djemma al Fna, packed with street performers and food vendors—and don't even think of missing the souk, one of Morocco's largest and liveliest. In the morning, rent a car and set out for Fez. Spend a night in Ouirgane, a mountain hamlet known for its luxury hotel La Roseraie, complete with a Moroccan-style spa, and for the neighboring Berber villages (get a guide to lead you—on the back of an impeccably groomed Arabian). After crossing the dizzying passes in the High Atlas mountains, stop to explore Ait Ben Haddou, a massive old abandoned casbah, and spend the night in Ouarzazate (site of stunning dunes featured in many movies). Next, the daylong drive to Fez (stop for lunch in Midelt). The journey takes you through rolling green farmland dotted with sheep and wild Barbary apes—and back to jet-set style at the Riad Maison Bleue, in Fez's medina. Now, you could hire a car to see the city's gardens or get lost in its winding medieval souks—or you could collapse into your brocade-bedecked, Technicolor suite and ring for a platter of pastries and mint tea.

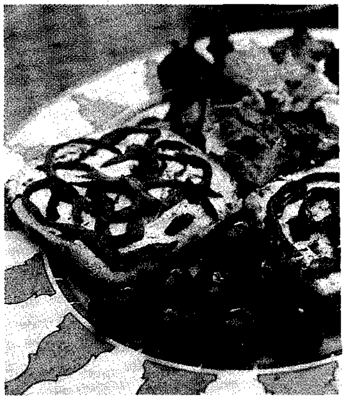
WHERE TO STAY Marrakech: Villa des Orangers (011-212-44-384638; from $260). Ouirgane: La Roseraie (011-212-44-439128; from $206). Ouarzazate: Le Berbere Palace (011-212-44-883105; from $168). Fez: Riad Maison Bleue (011-212-55-741873; from $260). Erfoud: the Riad Salam (011-212-55-576665; from $45). **SPLURGE** Many hotels have hammams, traditional bathing rooms with scrub-and-rub pros to wash you down with powdered herbal soaps. **DETOUR** Spend a night in Erfoud, a Saharan oasis town, and wake up at 4 A.M. for a bumpy two-hour ride to watch the sunrise over the Merzouga dunes. SHYAMA PATEL

STICK FIGURE A Berber woman in Marrakech.

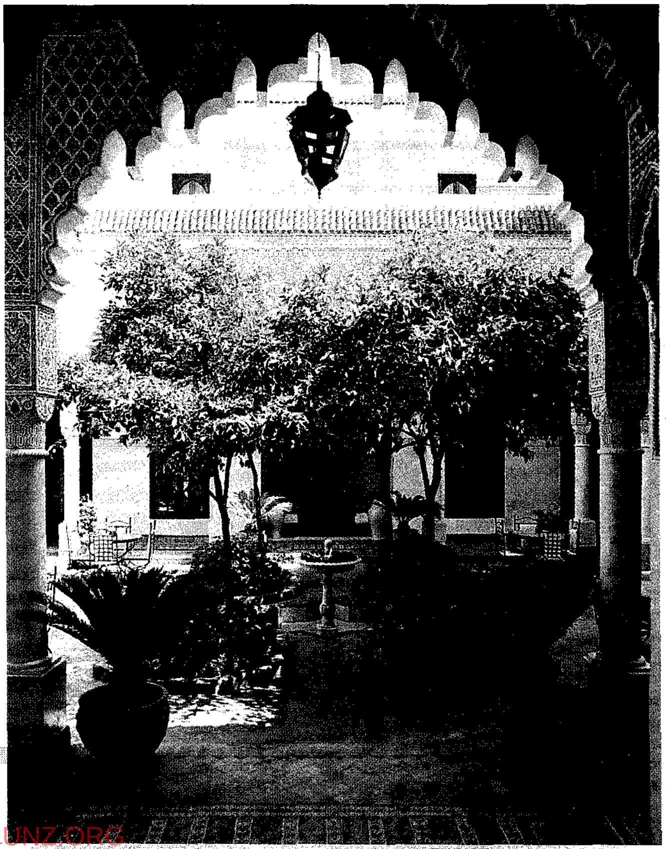


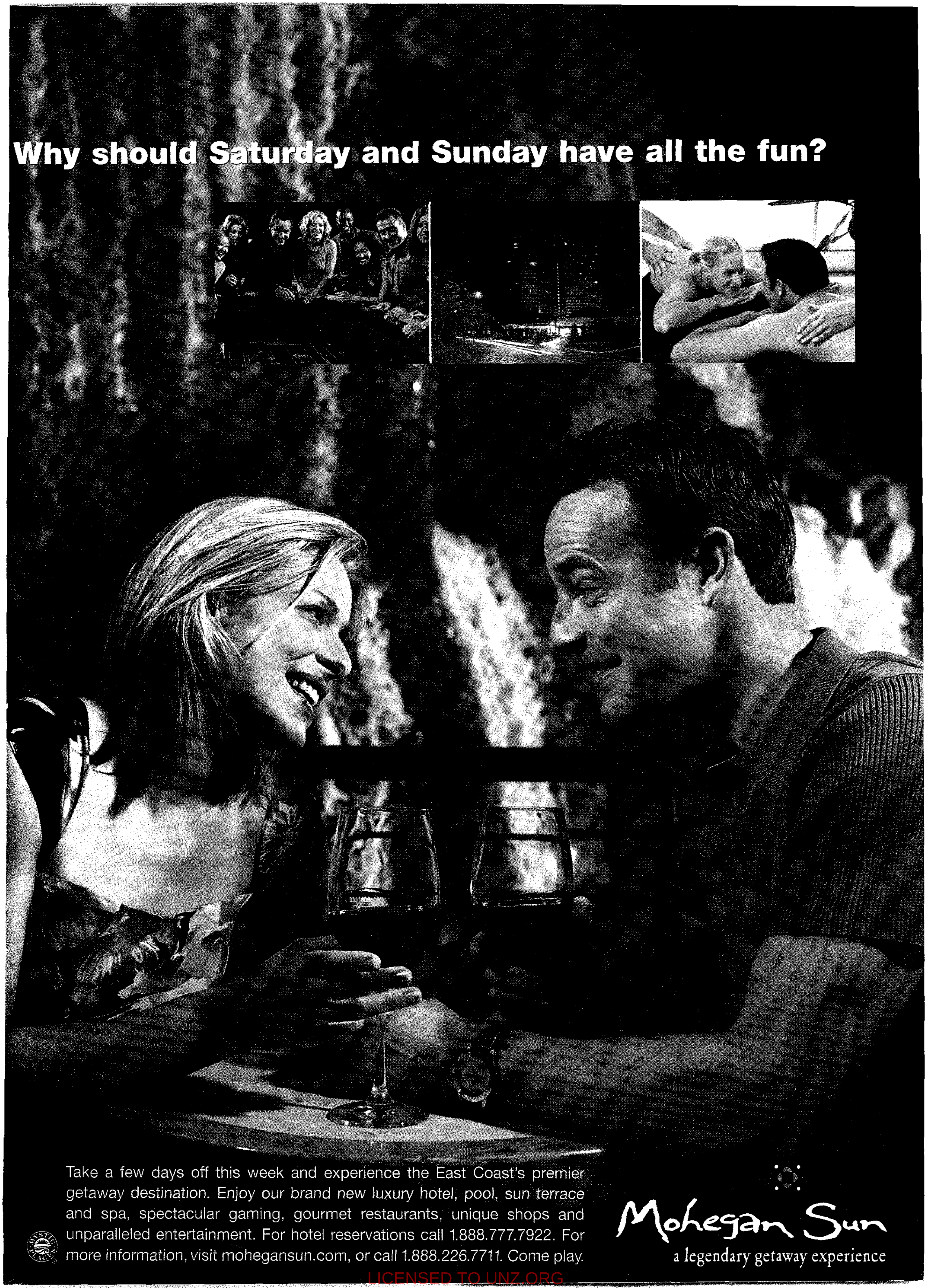
NIGHT LIGHTS Strolling the Place Djemma al Fna in Marrakech at dusk.





ROOM AND BOARD Below, the courtyard of the Villa des Orangers; above, local fare.

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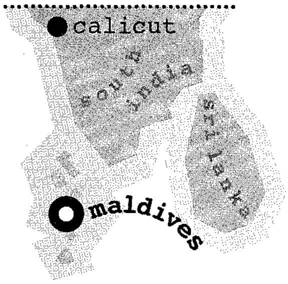
GET TANKED

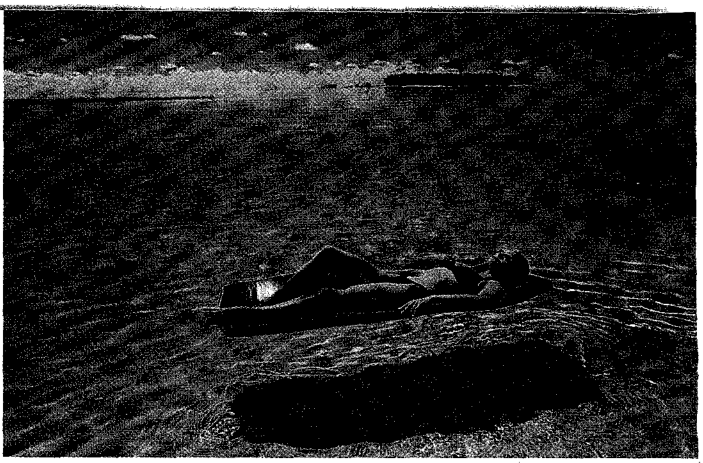
THE MALDIVES

A pristine ecosystem and stunning biodiversity have made this island chain a divers' mecca.

The aqua waters surrounding the 1,190 small islands and 26 atolls just southwest of Sri Lanka that make up the Maldives are filled with more than 900 species of fish and more than 200 types of soft coral. Currents are mild, the water is warm, and the ocean is so clear that you can see plenty of marine life while standing on the white-sand beaches or floating aboard a glass-bottomed boat. So it's no surprise that this remote corner of the globe has become a diving and snorkeling destination. But it's an equally ideal setting for a relaxing spa vacation, and four new spas have opened within the past year. But you'd better plan your trip soon: The archipelago is only ten feet above sea level at its highest point and, thanks to global warming, may not be around forever. **WHERE TO STAY** The Soneva Gili Resort & Spa (doubles from $500; 800-525-4800) has a diving school and a spa on stilts over a lagoon. The Four Seasons at Kuda Huraa (doubles from $375; 800-332-3442) on the North Malé atoll has beachfront bungalows; the spa is on its own private island. The Taj Exotica Resort & Spa features Balinese and Ayurvedic treatments (suites from $400; 800-223-6800). At the Angsana Resort & Spa Ihuru (doubles from $420; 011-960-440-326), guests can dine on a glass-bottomed boat. **SHOPPING** Pick up local wares like scarves and lacquered boxes in Malé, but beware: The prices aren't as friendly as the natives. **NIGHTLIFE** The Maldives are an independent Sunni Muslim nation, but alcohol flows freely at the resorts. **HOW TO GET THERE** Malaysia Airlines offers flights to Malé from Newark three days a week, with stops in Dubai and Kuala Lumpur (800-552-9264).

BETH LANDMAN KEIL





FLOAT YOUR BOAT: Adrift in the Maldives, in the Indian Ocean.

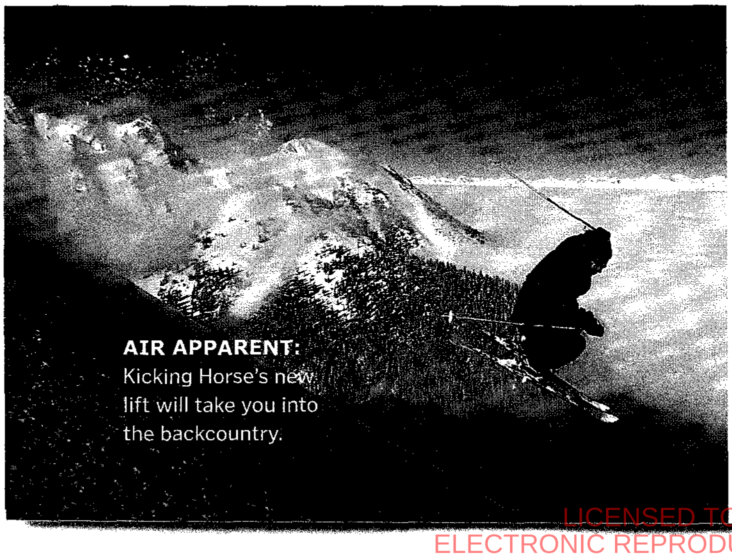
NORTHERN EXPOSURE

BRITISH COLUMBIA

Attention, powder hounds: At Kicking Horse, you don't have to be first on line to claim first tracks.

There are two kinds of Western skiers: those who crave the chalets, duvets, and ski-toting valets at swank fly-nonstop-from-New York resorts, and those who put up with long schleps and rickety lifts to access wilder terrain. Golden, British Columbia, used to draw only the most extreme purists—they'd ride the lift to the top and start hiking from there. Since investors bought the hill, now called Kicking Horse Mountain, you'll find the same steep, barely groomed runs—but with the addition of a few new lifts, they're a lot easier to get to. So go ahead, ride the gondola to the peak: Take in the 360-degree views, and pick your own way down through 2,600 acres of fine powder. You won't find many people along the way—the resort's remote enough to be a bit of a secret—or much going on at the bottom of the hill. Situated on the eastern edge of British Columbia, Kicking Horse is closer in climate and character to Banff than to Blackcomb—a night out's more likely to involve tossing back a couple of Kokanees at a bar full of locals than hitting a pajama party in the condo next door. But then, after a day of doing laps on the twelve-minutes-to-the-top gondola, you'll want to get in your pajamas and leave the partying to somebody else. **WHERE TO STAY** Whispering Pine Town Homes ski-in-ski-out three-bedroom townhouses (four nights from $394 per person, including lift tickets). For lodgings, call 866-SKI-KICK. **WHERE TO EAT** In Golden: Cedar House (250-344-4679). On the mountain: Eagle's Eye restaurant (866-SKI-KICK). **SERIOUS SPLURGE** Mountaintop Eagle's Eye suites go for $1,000, including lessons, use of a luxe VIP gondola, and—most important—permission to cut the lift line. **NEARBY ACTIVITIES** Heli-skiing, Cat skiing, and ice climbing. Lift tickets: $31. **GETTING THERE** Fly to Calgary, Alberta; rent a car for the three-hour drive to Golden.

SHYAMA PATEL



AIR APPARENT: Kicking Horse's new lift will take you into the backcountry.

PHOTOGRAPHS: BOTTOM, HENRY GEORGI; TOP, COURTESY OF BANYAN TREE MALDIVES.

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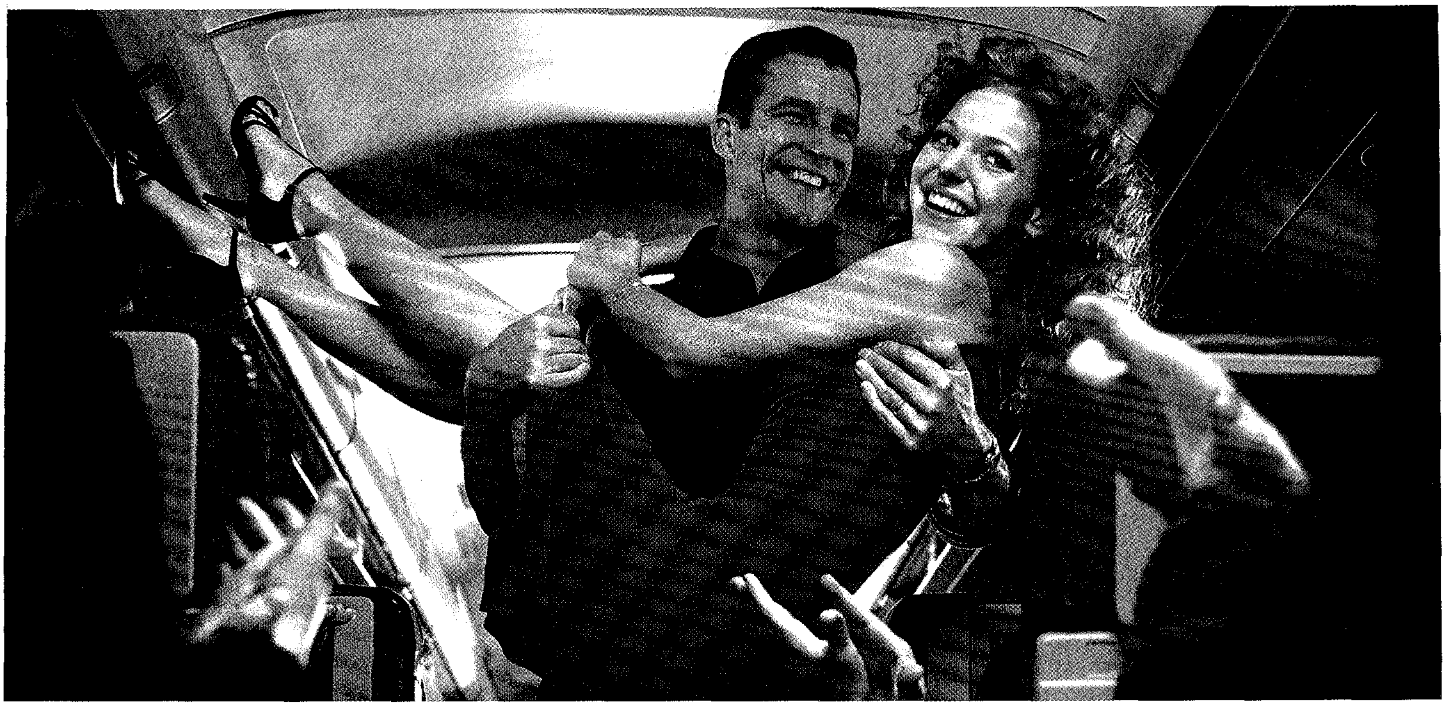

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WHERE TO GO NEXT

ANCIENT JAPANESE SECRET

JAPAN

Hagi, a perfectly preserved medieval samurai town on the coast of Honshu, is worth a detour from Tokyo.

If you're planning a trip to Japan, don't spend all your time in Tokyo and Kyoto—jump on a Shinkansen bullet train and head for Hagi, an unblemished gem at the far western tip of Honshu, the main island. A medieval castle town famous for its working ceramic kilns, tiny canals teeming with colorful "koi" carp, and seventeenth-century wooden samurai houses, Hagi is Japan distilled. It was here that the Meiji Restoration, which liberated Japan from feudal rule, was born in the late 1860s. Many of the houses where high-ranking Meiji plotters secretly met are perfectly preserved and open to visitors—remarkable since fires and earthquakes have destroyed so many of Japan's historic buildings. The train ride from Tokyo, on the super-punctual Shinkansen, is an experience in itself; with a Rail Pass, you can stop off anywhere en route. An overnight bus from Hagi back to Tokyo saves time and a night's hotel costs.

WHERE TO STAY Hokumon Yashiki is a luxury *ryokan* (traditional-style inn) once frequented by the ruling Mori clan (011-81-0838-22-7521; $200 a night).

WHERE TO EAT For great whitebait and whale (local specialties), try any of the small, local eateries around the Tamachi shopping arcade.

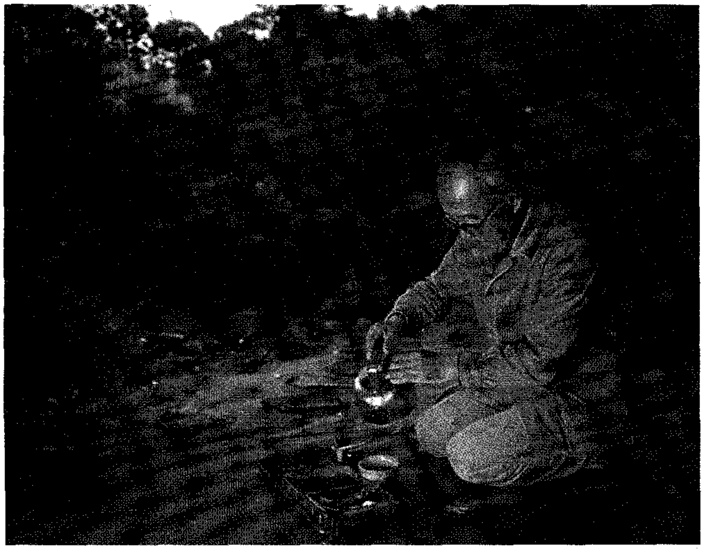
WHERE TO SHOP About 130 old shops cluster along Tamachi arcade. Seek out the Saito-an shop, which sells ceramics by both master and unknown potters. (Hagi's rough, peach-colored tea-ceremony bowls are prized for the delicate changes they undergo as they absorb liquid.)

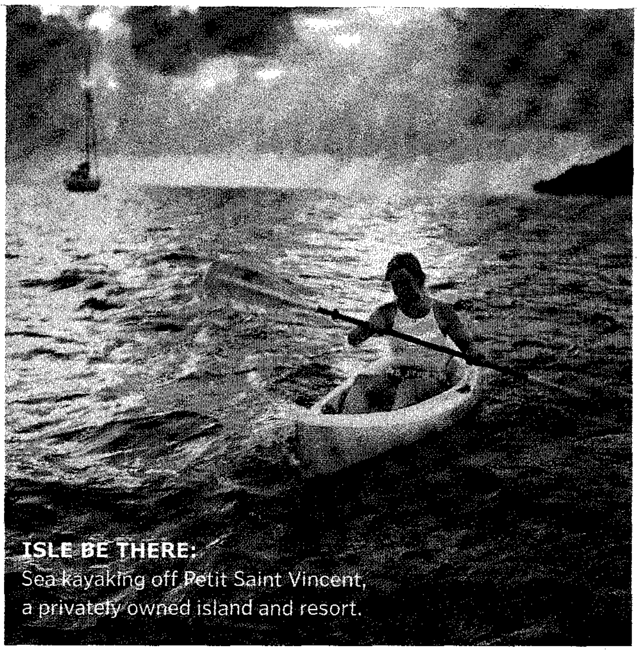
INSIDER TIP Take part in a traditional Japanese tea ceremony in the serene Hanano-e Teahouse in Shizuki Koen garden.

GETTING THERE To reach Hagi, take the Kodama Shinkansen from Tokyo to Ogori (5 hours, 35 minutes), then a bus to Hagi.

SAMEENA AHMAD

BREW MASTER: While in Hagi, take part in a traditional tea ceremony.



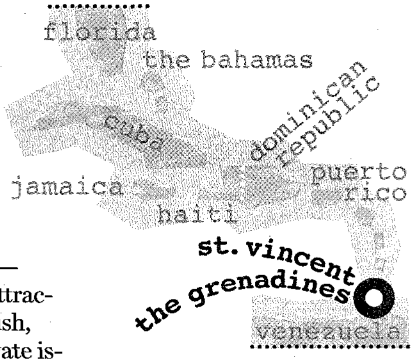


ISLE BE THERE: Sea kayaking off Petit Saint Vincent, a privately owned island and resort.

AN ISLAND UNTO YOURSELF

GRENADINES

Petit St.Vincent, just off the coast of Venezuela, is one of the last remaining unspoiled Caribbean islands.



In the end, the red flag, and what it represents, is the real draw. Run it up the bamboo pole outside your villa on Petit St. Vincent, and it sends the signal that you want to be left in peace—peace being the main attraction for many on this lush, flowering, 113-acre private island in the West Indies. Some 22 stone cottages are scattered among the hills and beaches, and they're perfectly designed to relax in, with terra-cotta floors, peaked hardwood ceilings, and sliding glass doors. Each is equipped with sitting room, bedroom, dressing room, and sundeck—but no phone and no TV. Instead, you will be reduced to hiking to the summit of Marni Hill to take in the splendid views; walking or jogging along the periphery path; snorkeling, swimming, windsurfing, waterskiing, sailing, kayaking, or fishing from the docks or beaches; playing a little tennis; or simply repairing to your hammock to reflect on life and its intricacies.

WHEN TO GO Petit St. Vincent is just north of the equator and, except during the hurricane season of September and October, enjoys a perfect climate.

GETTING THERE American Airlines flies nonstop from JFK to Barbados. Then it's a 55-minute flight to Union Island, where you're met by a motor-launch captain for the 25-minute ride to PSV.

ADDITIONAL ACTIVITIES Charters are available for deep-sea fishing, as are day-trip boat rides to picnic at tiny nearby Petit St. Richardson.

MEALS The cuisine is Continental and mobile—you can order room service at your cottage or arrange to dine anywhere on the island.

RATES Doubles start at $585; for more information, call 800-654-9326.

GEORGE KALOGERAKIS

PHOTOGRAPHS: TOP MARK GAMBA; BOTTOM, THAD SAMUELS ABELL/NATIONAL GEOGRAPHIC

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WHERE TO GO NEXT

SKYE'S THE LIMIT

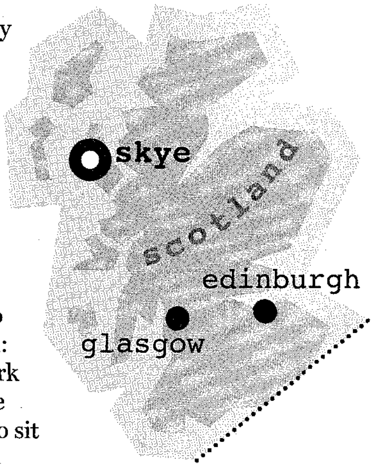
SCOTLAND

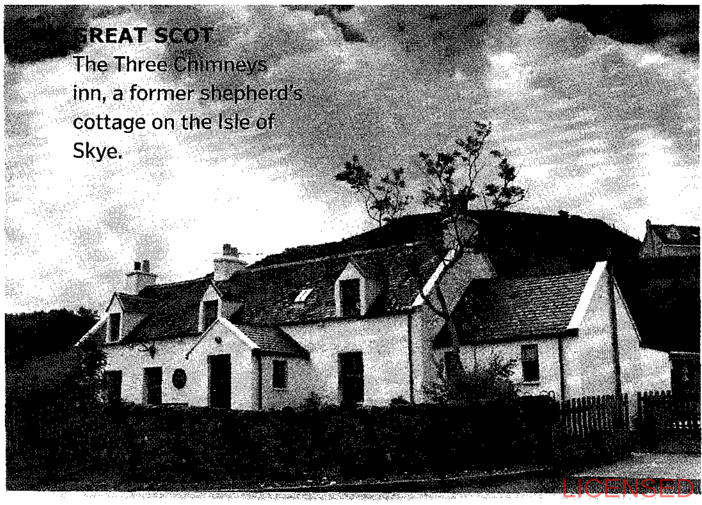
Nestle into one of six charming guest rooms built around a world-class restaurant on the Isle of Skye

It might seem odd to travel to the remote corners of the Scottish highlands in the dead of winter, but in fact it's the perfect time and place to hole up at a cozy inn for a few days' rest. The Isle of Skye's winters are mild, with little snow, and the sky is often dramatic and stormy over the water and Outer Hebrides, which you can see from the guest rooms at the Three Chimneys—a tiny restaurant tucked into Skye's northwestern corner. What started as a modest eatery eighteen years ago has evolved into a top culinary destination: Barbra Streisand and Mark Knopfler are among those who have made the trek to sit in the candlelit crofter's cottage and savor locally caught (and increasingly scarce) wild salmon, Skye oysters, and hot marmalade pudding. And now the owners have opened six classy suites next door, turning the Three Chimneys into a full-fledged five-star destination.

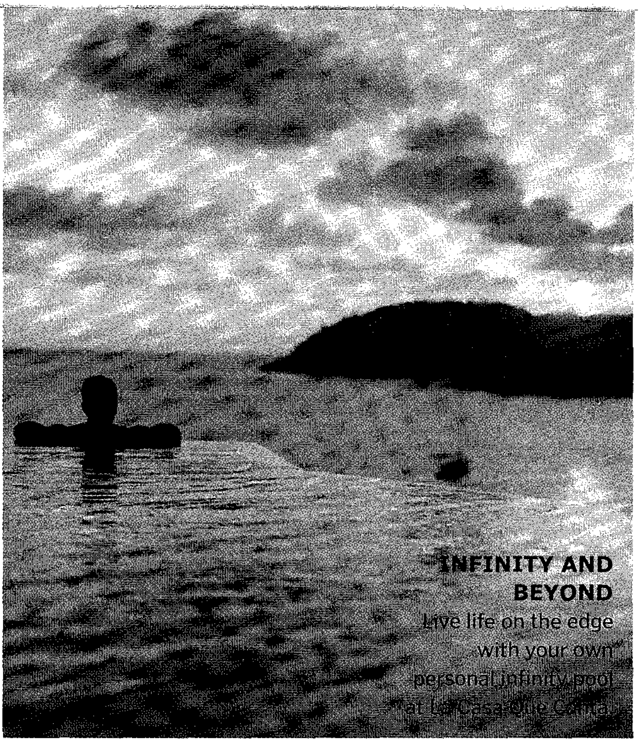
GETTING THERE The three-hour drive from the Inverness airport (or six hours from Glasgow or Edinburgh) is half the fun: Long stretches of road are only wide enough for one car. And be sure to factor in an additional half-hour or so for wandering-sheep delays. **NIGHT SKYE** Being in the middle of nowhere means zero light pollution; breathtaking meteor showers, a brilliant aurora borealis, and a clear view of the Milky Way come at no extra charge. **ACTIVITIES** There's terrific hiking nearby, as well as the Talisker whiskey distillery where you can tour and taste, and Dunvegan Castle, a fourteenth-century keep with a creepy dungeon. **PACKAGES** Through April, doubles start at $272; check out the "Special Packages" link at threechimneys.co.uk for winter deals (011-44-1-470-511-258).

TARA MANDY





GREAT SCOT The Three Chimneys inn, a former shepherd's cottage on the Isle of Skye.



INFINITY AND BEYOND Live life on the edge with your own personal infinity pool at La Casa Que Canta.

PACIFIC HEIGHTS

MEXICO

Central America on $4,000 a day? Live it up in your private villa at La Casa Que Canta in Zihuatanejo.

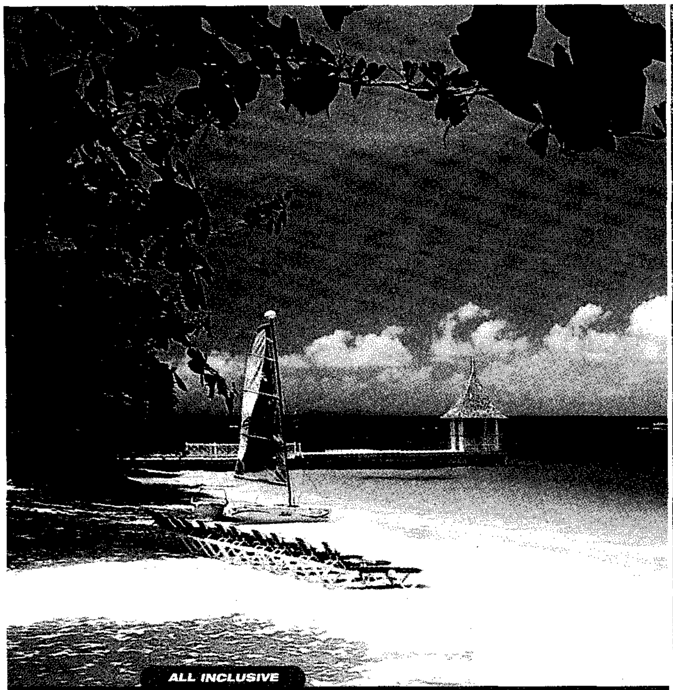
The couples who have been retreating to La Casa Que Canta resort for the past decade might not forgive us for sharing this, but we can't help it: The romantic 24-room hideaway on Mexico's Pacific coast shifts from tempting to irresistible this winter, with the addition of El Murmullo, a new three-story, four-bedroom luxury villa built into the cliffs overlooking Zihuatanejo Bay. Unless your name happens to be Bill Gates, a stay here is going to count as a splurge (it's $4,000 a night, including two gourmet meals a day for up to ten people), but believe it or not, it's worth it. The roomy stone-and-stucco guest suites are outfitted with sunning terraces and outdoor Jacuzzis, marble walk-in showers overlooking the water, and bed linens decorated daily by hand-laid flower petals. Downstairs is a cozy library, an open-air living room with a lofty wood-beam ceiling and Mexican artifacts, and a private infinity pool with a swim-up bar, where your personal butler awaits your drink order.

MEALS Traditional Mexican cuisine is prepared by your personal chef and taken in a palapa-roofed cabana that juts out over Zihuatanejo Bay; be sure to request the lime pancakes. **SPA TREATMENTS** There's a new spa up the hill at the resort, where you can indulge in the signature Cactus Treatment; but why bother, when you can get a massage alongside your private pool or on your terrace? (The sounds of waves crashing against the surrounding rocks sure beats New Age CDs.) **ACTIVITIES** If you insist on keeping busy, there's fishing, snorkeling, diving, shopping, and a low-key nightlife scene in town, a short drive away. Or you can sit on the beach at sunset and watch the pelicans dive into the sea. **GETTING THERE** Aeromexico (800-237-6639) flies from JFK to Zihuatanejo, with a stop in Mexico City.

TARA MANDY

PHOTOGRAPHS: TOP DAN BORRIS; BOTTOM, MURDO MACLEOD

What snow looks like at 87°



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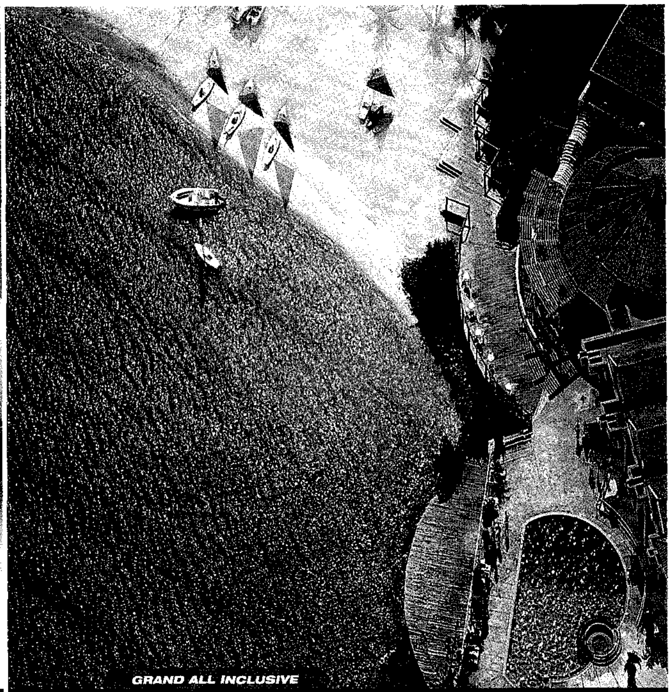
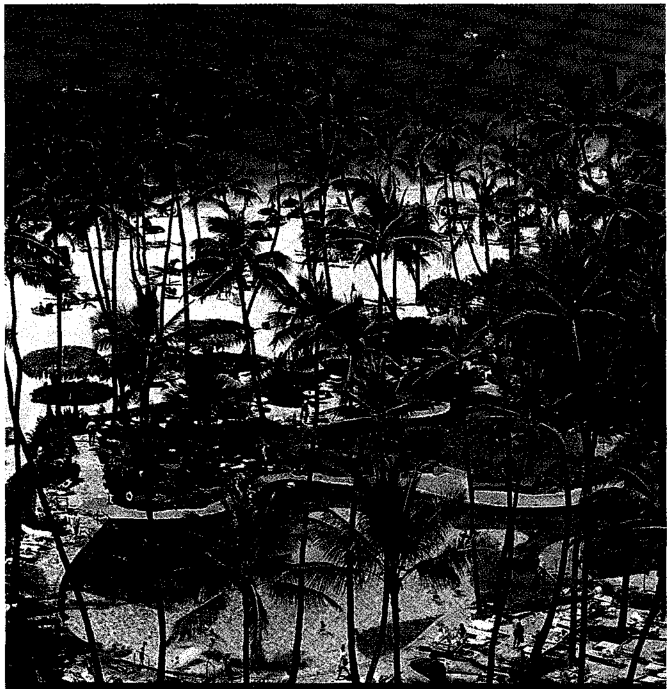
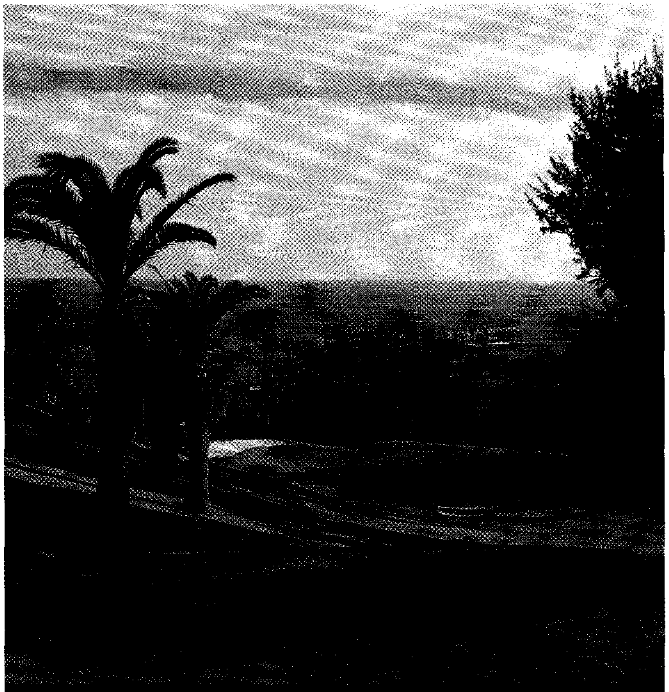


GRAND ALL INCLUSIVE

GRAND LIDO RESORTS, CARIBBEAN: **7 DAYS FROM $1,839**



HILTON HAWAIIAN VILLAGE, WAIKIKI: **7 DAYS FROM $1,179**



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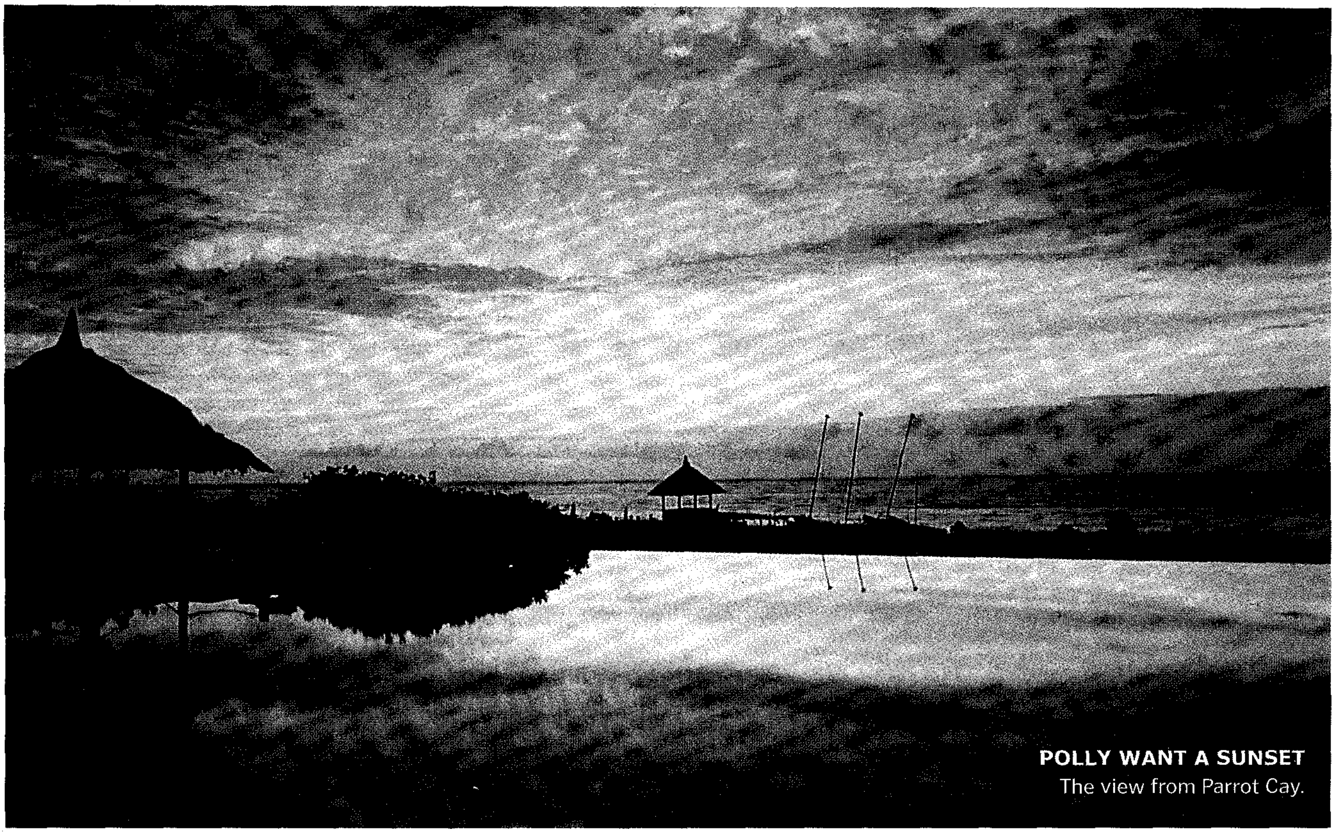

POLLY WANT A SUNSET
The view from Parrot Cay.

SEA ESCAPES

THE CARIBBEAN NEWS

Who said there's nothing new under the sun? A warm-weather report on the latest in yachts, spas, resorts, and villas. By Tara Mandy

	GRENADA	CANOUAN	MEXICO	BELIZE	VIRGIN GORDA	TURKS & CAICOS	ANTIGUA	MUSTIQUE
WHAT'S NEW	**Bel Air Plantation** Twenty-four gingerbread-style luxury villas on Grenada.	**The Moorings** The latest yacht-charter base is the first in the Grenadines.	**Occidental Grand Cozumel** An all-inclusive dive resort in Mexico.	**Turtle Inn** Francis Ford Coppola's newly renovated Belize resort.	**Little Dix Bay Spa** Cliffside full-service spa at Virgin Gorda's top resort.	**Parrot Cay** Rent Bruce Willis's personal three-villa beachfront complex.	**Jumby Bay Resort** The cushy private-island resort near Antigua gets a makeover.	**Cotton House Spa** A two-story beachfront spa and salon at Mustique's only hotel.
WHY WE LIKE IT	Pathways are lined with aromatic nutmeg shells that crunch as you walk.	Rent monohulls and catamarans; sail to St. Lucia, Grenada, the Tobago Cays.	Includes daily scuba clinics, food and booze, and two free air tanks.	Balinese-style beach cabanas offer private tropical gardens and outdoor showers.	Stunning ocean views from the treatment rooms, dining area, and meditation pool.	Comes with Bruce's butler, Bruce's kitchen, Bruce's pool, Bruce's sundeck.	Completely redesigned guest rooms; new private gardens with rain showers.	Get rubbed, plucked, slathered, waxed, wrapped, and styled on the beach.
DETAILS	Opens in January 473-444-6305 belairplantation.com Rooms from $250.	Opens in November 800-368-9991 moorings.com From $160 per person, per day.	Opened October 1 800-858-2258 grandcozumel.com Rooms from $110.	Reopens in December 501-824-3878 blancaneaux.com Rooms from $250.	Opens in December 888-ROSEWOOD littledixbay.com Rooms from $375.	Opens in January 649-946-7788 parrot-cay.com Villas from $2,630.	Reopens December 15 888-ROSEWOOD jumbybay-resort.com Rooms from $700.	Opens October 29 877-240-9945 cottonhouse.net Rooms from $410.

PHOTOGRAPH COURTESY OF PARROT CAY.

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This winter brings pageantry, music, food and dancing to St. Croix as the island celebrates the 50th anniversary of its time-honored Cruican Christmas Festival. To plan your getaway, call your travel agent, 800.372.USVI, or visit the events calendar section on www.usvitourism.vi.

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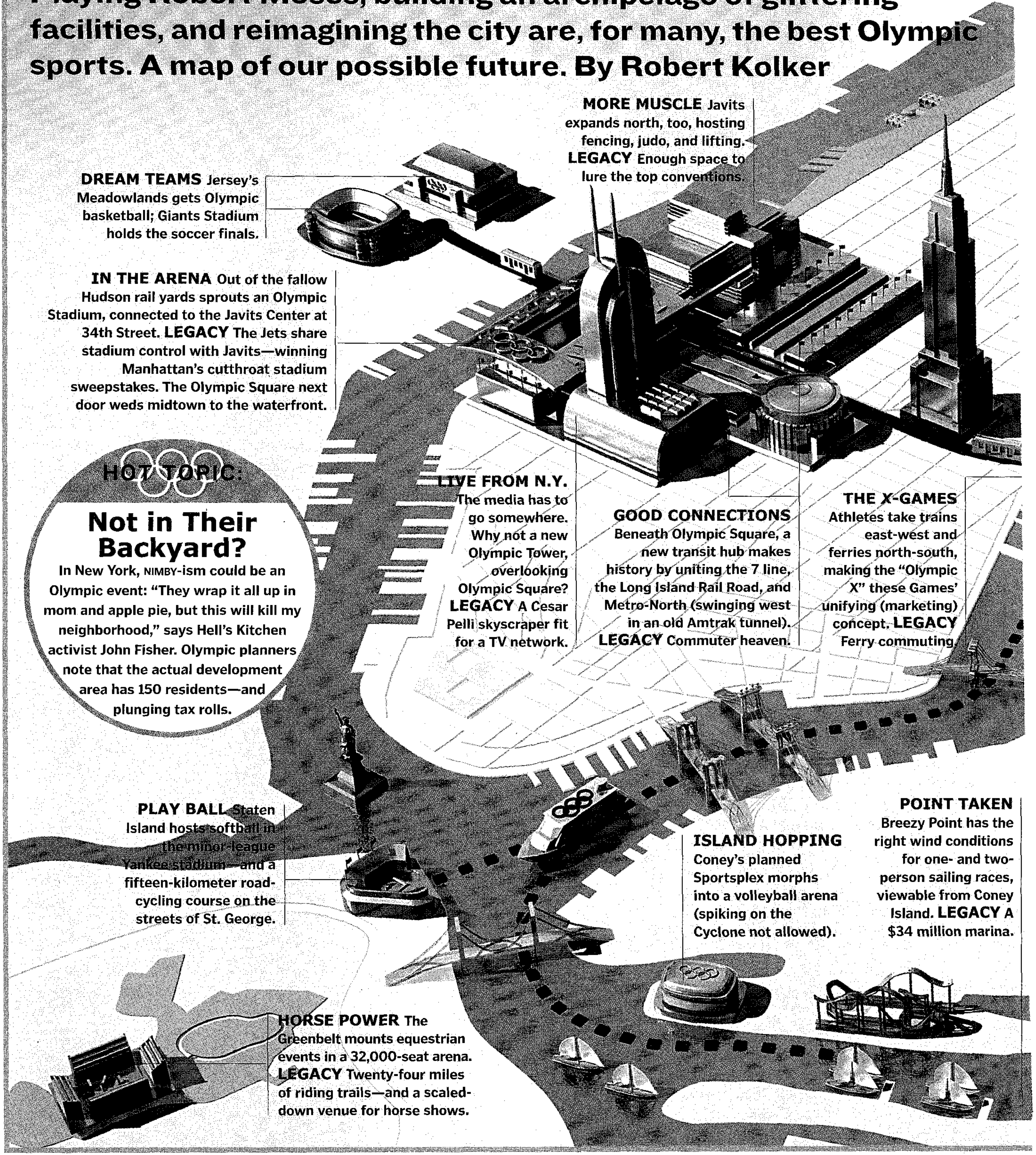
OLYMPIC CITY, N.Y.

Playing Robert Moses, building an archipelago of glittering facilities, and reimagining the city are, for many, the best Olympic sports. A map of our possible future. By Robert Kolker



MORE MUSCLE Javits expands north, too, hosting fencing, judo, and lifting. **LEGACY** Enough space to lure the top conventions.

DREAM TEAMS Jersey's Meadowlands gets Olympic basketball; Giants Stadium holds the soccer finals.

IN THE ARENA Out of the fallow Hudson rail yards sprouts an Olympic Stadium, connected to the Javits Center at 34th Street. **LEGACY** The Jets share stadium control with Javits—winning Manhattan's cutthroat stadium sweepstakes. The Olympic Square next door weds midtown to the waterfront.

HOT TOPIC:

Not in Their Backyard?

In New York, NIMBY-ism could be an Olympic event: "They wrap it all up in mom and apple pie, but this will kill my neighborhood," says Hell's Kitchen activist John Fisher. Olympic planners note that the actual development area has 150 residents—and plunging tax rolls.

LIVE FROM N.Y. The media has to go somewhere. Why not a new Olympic Tower, overlooking Olympic Square? **LEGACY** A Cesar Pelli skyscraper fit for a TV network.

GOOD CONNECTIONS Beneath Olympic Square, a new transit hub makes history by uniting the 7 line, the Long Island Rail Road, and Metro-North (swinging west in an old Amtrak tunnel). **LEGACY** Commuter heaven.

THE X-GAMES Athletes take trains east-west and ferries north-south, making the "Olympic X" these Games' unifying (marketing) concept. **LEGACY** Ferry commuting.

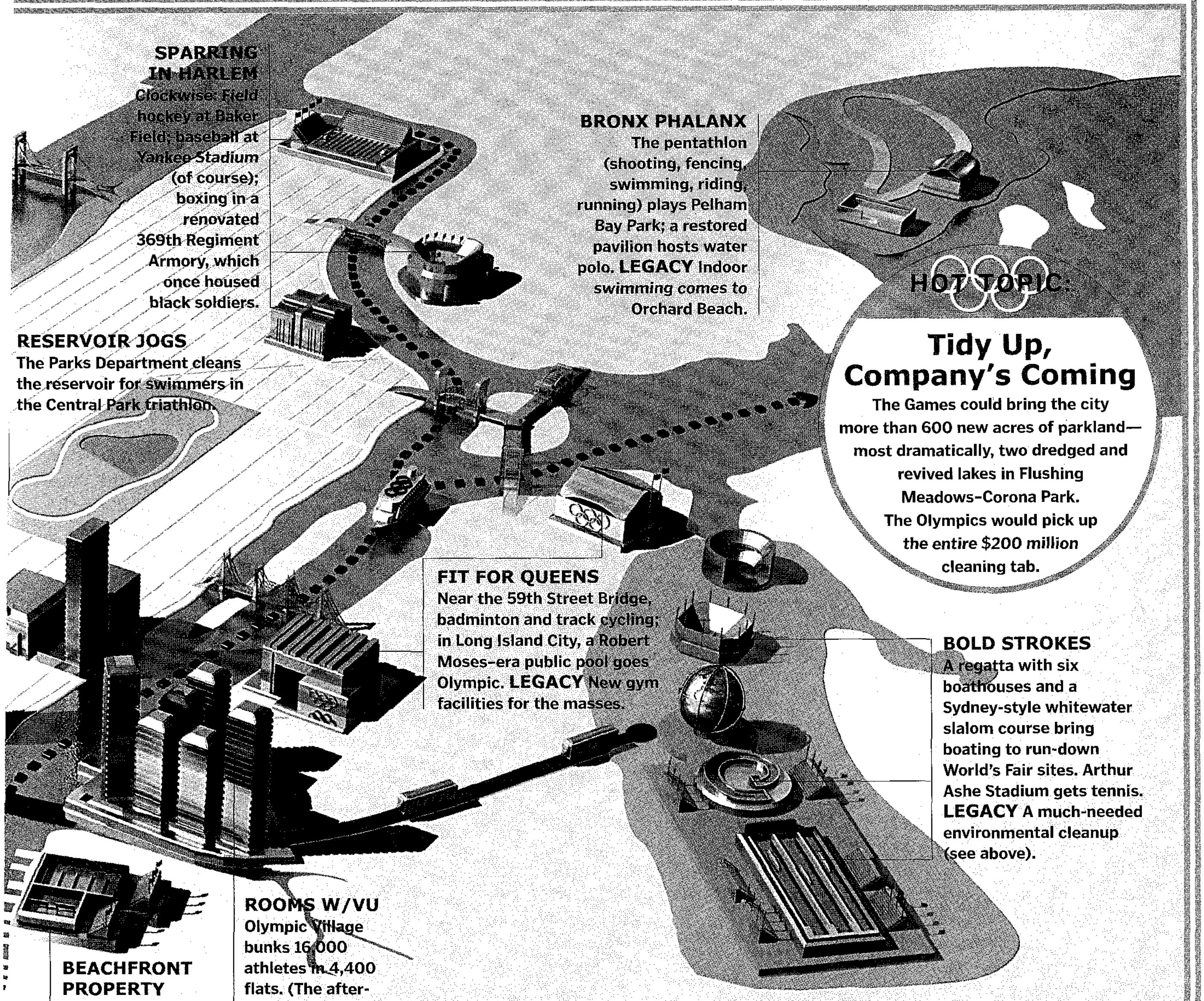
PLAY BALL Staten Island hosts softball in the minor-league Yankee stadium—and a fifteen-kilometer road-cycling course on the streets of St. George.

ISLAND HOPPING Coney's planned Sportsplex morphs into a volleyball arena (spiking on the Cyclone not allowed).

POINT TAKEN Breezy Point has the right wind conditions for one- and two-person sailing races, viewable from Coney Island. **LEGACY** A $34 million marina.

HORSE POWER The Greenbelt mounts equestrian events in a 32,000-seat arena. **LEGACY** Twenty-four miles of riding trails—and a scaled-down venue for horse shows.

MAP BY BRYAN CHRISTIE



SPARRING IN HARLEM *Clockwise: Field hockey at Baker Field; baseball at Yankee Stadium* (of course); boxing in a renovated 369th Regiment Armory, which once housed black soldiers.

BRONX PHALANX The pentathlon (shooting, fencing, swimming, riding, running) plays Pelham Bay Park; a restored pavilion hosts water polo. **LEGACY** Indoor *swimming comes to* Orchard Beach.

RESERVOIR JOGS The Parks Department cleans the reservoir for swimmers in the Central Park triathlon.

FIT FOR QUEENS Near the 59th Street Bridge, badminton and track cycling; in Long Island City, a Robert Moses–era public pool goes Olympic. **LEGACY** New gym facilities for the masses.

BOLD STROKES A regatta with six boathouses and a Sydney-style whitewater slalom course bring boating to run-down World's Fair sites. Arthur Ashe Stadium gets tennis. **LEGACY** A much-needed environmental cleanup (see above).

BEACHFRONT PROPERTY An industrial parcel is retooled for archery and beach volleyball—with skyline views. **LEGACY** Williamsburg hipsters get a $96 million waterfront park.

ROOMS W/VU Olympic Village bunks 16,000 athletes in 4,400 flats. (The after-parties are *here*.) **LEGACY** Long-awaited Queens West gets 17 extra acres—rivaling Battery Park City.

HOT TOPIC:

Tidy Up, Company's Coming

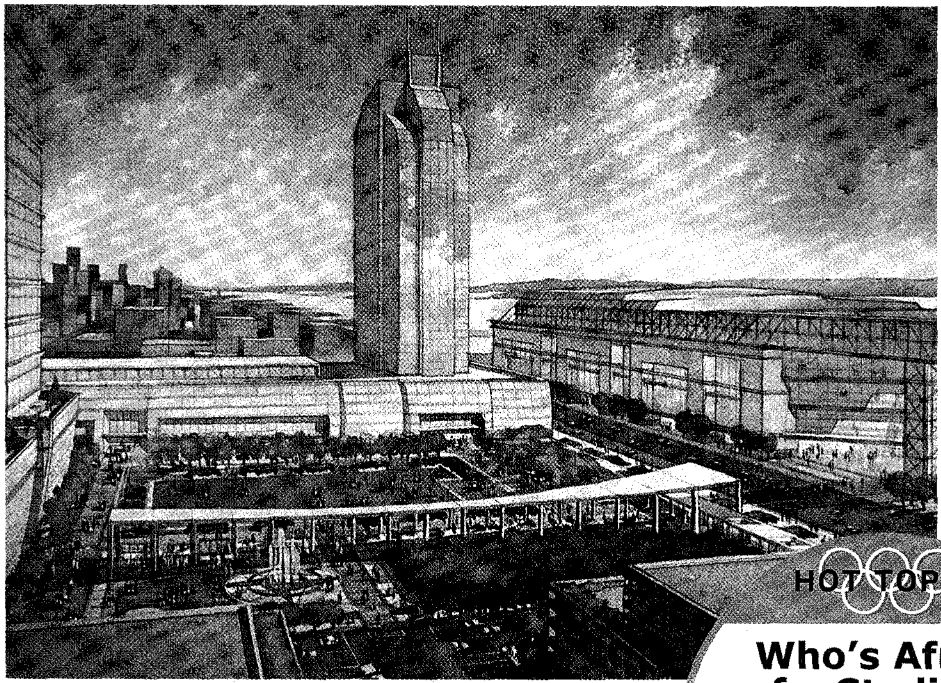
The Games could bring the city more than 600 new acres of parkland—most dramatically, two dredged and revived lakes in Flushing Meadows-Corona Park. The Olympics would pick up *the entire $200 million* cleaning tab.

HOT TOPIC:

Spend Money, Make Money

The Games are budgeted at $3.3 billion. Add ancillary improvements like a transit hub and Javits Center expansion, and the price rises to $5.5 billion. Planners say taxes from a face-lifted midtown could fill some of the gap—and that the regional impact could top $11 billion.

This is not a story about how the streets could be paved with gold (medalists, that is), chain-smoking Eurotrash tourists, imperious camera crews, and potentially the worst pop-kitsch deluge since Lionel Richie crooned "All Night Long" in Los Angeles in 1984. It's also not about how that *faux* ticker-tape parade, staged this month for a promo film, seemed like a bit of a reach—a high-school nerd going to bizarre lengths to seem cool. The arguments against hosting the 2012 Olympics are legion, and you've heard most of them by now. • What you may not have heard, though, is how the actual plan is equal parts daffy and daring and, yes, extremely cool. The Olympics may or may not be our best hope for bouncing all the way back from September 11 and the coming fiscal crisis. But it's hardly every day that we get a chance to sweepingly reinvent our city.



WEST SIDE GLORY: Olympic Square from the north (stadium, right).

On November 2, the U.S. Olympic Committee selects either New York or San Francisco. The International Olympic Committee makes the final pick from a global list of nominees in three years. Assuming Mike Bloomberg's ad-lib electioneering in Athens hasn't backfired, we have a decent shot—yet on paper at least, the Olympics plan has already succeeded. While everyone from the architectural community to the 9/11 victims' families has been hammering lower-Manhattan planners about thinking too small, here, right under our noses, is a plan that thinks really, really big—bigger than the city has thought since . . . well, since David and Nelson Rockefeller decided to build at the bottom of Manhattan.

FEBRUARY 1996. ALEXANder Garvin, a Yale professor who headed New York's city-planning commission during the Koch years, gets a phone call from a man named Dan Doctoroff.

Garvin has never heard of him. But he's supposedly rich, and a fan of Garvin's latest urban-planning opus, *The American City: What Works, What Doesn't*. So, soon enough, Garvin finds himself in Doctoroff's office.

Doctoroff is as advertised: a minority owner of the New York Islanders and partner of billionaire investor Robert Bass. Tall and square-jawed, but also pale and a little schlumpy—Dudley Do-Right by way of Albert Brooks—he shakes Garvin's hand and gets to the point: "What do you think about having an Olympics in New York?"

"Terrific," Garvin says.

His host looks stunned. "Everybody else thinks I'm crazy. Why do you think it's terrific?"

"Why," Garvin says, "would you turn down $5 billion?"

"Could we do it? Could we really run the Olympics in New York?"

"Sure."

"How?"

To which Alexander Garvin—who wrote the book on what works and what doesn't in American cities—shrugs and says, "I haven't a clue."

The idea they came up with is a sort of Whitman's sampler of projects linked together under one banner. Aside from the "Olympic X"—the crisscrossing ferry and train lines that could allow athletes to roam the city without bringing everything else to a screeching halt—New York's bid for the 2012 Olympics sprinkles fairy dust on projects that armchair urbanists have lusted after for years: the 7-subway-line extension, a way to bring Metro-North to the West Side and connect it to the Long Island Rail Road, a much-needed Jacob K. Javits Convention Center expansion, and the biggest new housing development since Battery Park City. And Bloomberg has given the plan his imprimatur by making Doctoroff his deputy mayor for economic development.

"It's completely consistent with the direction in which the city should proceed, on the scale of Robert Moses," says Donald Elliott, a city-planning-commission chairman under John Lindsay who marshaled the city's last master plan, in 1969. Indeed, the vision of a platform shouldering hulking buildings above the old unused Hudson rail yards is consistent with the 1969 plan's *Jetsons*-like people mover running through a grand west-midtown park. "The No. 7 extension does what we were going to do with the people mover," Elliott says, adding sheepishly, "and probably better."

But can New York make over downtown *and* midtown *and* Queens *and* bits of Brooklyn, the Bronx, and Staten Island—all at the same time? The planners understand that this is not an age of great ideas—which makes the Olympics the ultimate window of opportunity. "What you need is a catalyst," says Garvin, "and that's what Dan understood so well."

You hear the word *catalyst* a lot when you talk with people about the Olympics. It turns out the Olympics are not all about pentathlons and triathlons, or even all

HOT TOPIC:

Who's Afraid of a Stadium?

A platform over the Hudson rail yards could top $400 million; most stadiums alone don't cost that much. So the Jets and the Javits Center would join forces: A retractable roof would repurpose it for conventions; a new Metro-North–LIRR-7-train hub could help curb car traffic.

SCOREBOARD

$7 BILLION

Final price tag of Sydney's 2000 summer Olympics

$6 BILLION

Estimated cost of the 2004 summer games in Athens

$23 BILLION

Estimated cost of the 2008 Olympics in Beijing

$5.5 BILLION

Estimated cost of a 2012 New York Olympics (including stadium and transit hub)

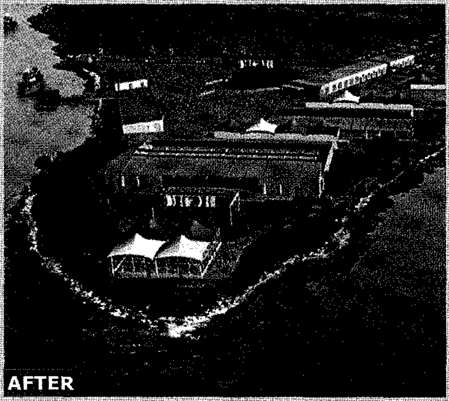
ILLUSTRATION COURTESY OF NYC2012.

about money; they're about building stuff. The rationale goes like this: A lot of the new stuff—the Javits Center expansion, including a West Side stadium (which Doctoroff believes "would basically be paid for by the Jets"); the Queens West housing development along the East River—would happen someday anyway. What the Olympics supply is a deadline. "When you invite somebody to your house," Doctoroff says, "you tend to clean it up, because you don't want your guests to think you live like a slob."

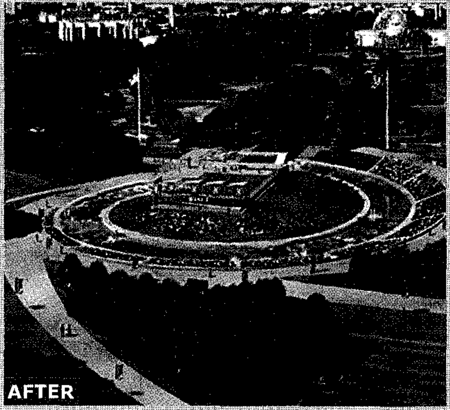
On the other hand, it's a game of chicken. "Shotgunning everyone, saying 'You have to do it, the whole world is coming,' it's a good strategy, but I wouldn't want to have to pull the trigger," says Matt Scheckner, who wrote the bid for the 1998 Goodwill Games. "The people who sued over Westway are going to be lining up like it's a Sunday at Zabar's."

Adding Value An Olympics would blend the thrill of victory, the agony of defeat, and a rare chance to build.

SADDLE UP Equestrian events are a sort of games within the Games. Built on former landfill, Staten Island's equestrian center would have stables, training areas, and nearby hotels. (No need for horses to take the subway.)



READY, AIM . . . A dilapidated police rifle range would get a $58 million face-lift for Olympic shooting. Overlooking Long Island Sound, the Pelham Bay Shooting Center would go back to the NYPD after the games.



RAPIDS AHEAD Queens has great Indian food, sure, but can you whitewater-canoe? The run-down Fountain of the Planets, built for the 1964 World's Fair, could become a national center for training and racing.

The Olympics bring their own momentum. In June, Doctoroff's team secured a ten-year no-strike pledge from unions. Not a penny of the budget is designed to come from the ground-zero till or (in the case of the transit hub) higher commuting costs. Money for projects like the Hudson Yards platform might come from "tax-increment financing"—taxes from dozens of buildings erected in a new business corridor. It's the If You Build It, They Will Come scenario—"essentially self-financing," Doctoroff says.

There are, of course, numerous critics. "Given the glut in the market right now, this is stupid," argues John Fisher, president of a group called the Clinton Special District Coalition. But Doctoroff and Company are talking posterity here—building in time for the next boom. The real question, they say, may be whether we can afford *not* to do it: Midtown west's taxes actually went down by about 20 percent in the past decade, missing the boom entirely. In a town that will see a projected $135 billion in construction over ten years, is a $5.5 billion Olympics (the estimated total, including non-Olympic items like the transit improvements, Hudson Yards platform, and Javits Center–Jets stadium) that much of a stretch? Unlike Atlanta—where some of the new facilities had to be torn down afterward—New York may be one of the few places where the Olympics actually make sense.

SOME GUYS HAVE A FANTASY-BASEBALL lineup; Dan Doctoroff has a list of some of New York's greatest developments. At the top is the Erie Canal, "which completely changed New York's position in the world economy." Then comes Central Park. Then the Brooklyn Bridge. Then the subway expansion that started in 1913 and united the boroughs. Then the United Nations, if for no other reason than that the plan came together in 96 hours. The World Trade Center? No chance. "My definition is a project whose impact reverberated or was felt beyond itself," he says.

Not so for the Olympics. "I think we may be at a unique moment. People are completely committed now to making the city better than it was before. But time does dim memories, and that spirit will naturally fade. And the notion of a goal ten years out is very powerful."

In other words, the Olympics are a catalyst. Forget the decathlon—for Doctoroff, the catalyst is the main event. ■

PHOTOGRAPHS COURTESY OF NYC2012.

SHE'S GO

THE AUDIENCE IN CHICAGO'S SHUBERT THEATRE IS ON ITS FEET yelling, and choreographer Twyla Tharp stands up, too, scrawling notes and intently watching the curtain calls amid the commotion. The instant the house lights go up, she scrambles to get backstage; then, after a few quick meetings, she's out the stage door and racing toward her hotel, talking every second of the way. She's not in any hurry. She's just thinking. But thinking is something she likes to do aloud and at top speed, a little as if she were bulldozing a building for the fun of it.

"What are we going to call it? What is it? Is there a word?" she keeps demanding. She's been eavesdropping—some people in the audience are confused by the show. The newspaper ads call it "a new musical," but there's no dialogue to convey the story, not even a voice-over like the one that drove the action in *Contact*. This show is all dancing, fueled by a rock band performing songs by Billy Joel. "You know what it is?" she says at a street corner, eyes darting as she waits impatiently for the light to change. "It's a *full-length*. That's what it is. It's a full-length ballet. But you can't call it that." Sure you can, if your goal is two weeks at Lincoln Center and a faithful audience of ballet lovers. Tharp's show, however, is headed for Broadway—eight performances a week, top ticket price $95, no margin for error. What *is* it?

Movin' Out, as the ads now make clear, is a Broadway show, period. No handle at all. "Actually, that was Billy's suggestion," says Tharp, scarfing down takeout sushi in midtown last week. "Just use the title, and let everybody else call it whatever they want." Good idea, because this hybrid defies all categories. It certainly doesn't look like a full-length ballet—not with a ten-man band headed by Michael Cavanaugh pounding away from a platform overhead so that the music is right smack within the frame of the dancing. (The danseur noble who enters driving a '67 Mustang doesn't exactly evoke *Sleeping Beauty*, either.) Tharp chose 29 of Joel's songs, putting them in a sequence that allows both words and music to generate a story line about the sixties and their aftershocks. Vietnam is at the center of the narrative, but through and around the war, we see high-school kids from Long Island growing up and crashing headlong into America.

Often the choreography mirrors the lyrics; sometimes Tharp just rides the music. She stages the straightforward love song "She's Got a Way," for instance, as a wistful duet for four. The two lovers—one in Vietnam, the other back home—never touch or even see each other. Each is partnered by somebody else. "I said, 'You know, Billy, I'm destroying the context of your songs,' " says Tharp. "He said, 'Fine, go for it.' "

THARP HAS ALWAYS WANTED MOVEMENT TO BE THE CHIEF STORYteller in this show, but for a while she was encouraging the dancers to speak up, too. "We had a lot of yelling and screaming going on," she admits. "You get energy from that. I said okay, this is good, we need more." She kept piling it on, until a woman in the audience was glimpsed covering her ears, then her eyes, then her ears again. That gave Tharp pause. Finally, Jerome Robbins, who died four years ago but remains a trusted source of wisdom for Tharp, convinced her she was overwhelming the audience with too much information coming from too many directions.

"Jerry and I used to carry on this argument all the time," she recalls. "He said, 'You can't talk in dance.' I said, 'Jerry, you're so old-fashioned, of course you can talk in dance.' He said, 'It does not work.' So here's Jerry in Chicago, sitting over *here*, and he's just grinning and saying nothing. Shaking that head from time to time. All right, Jerry, all right. This time they have to shut up."

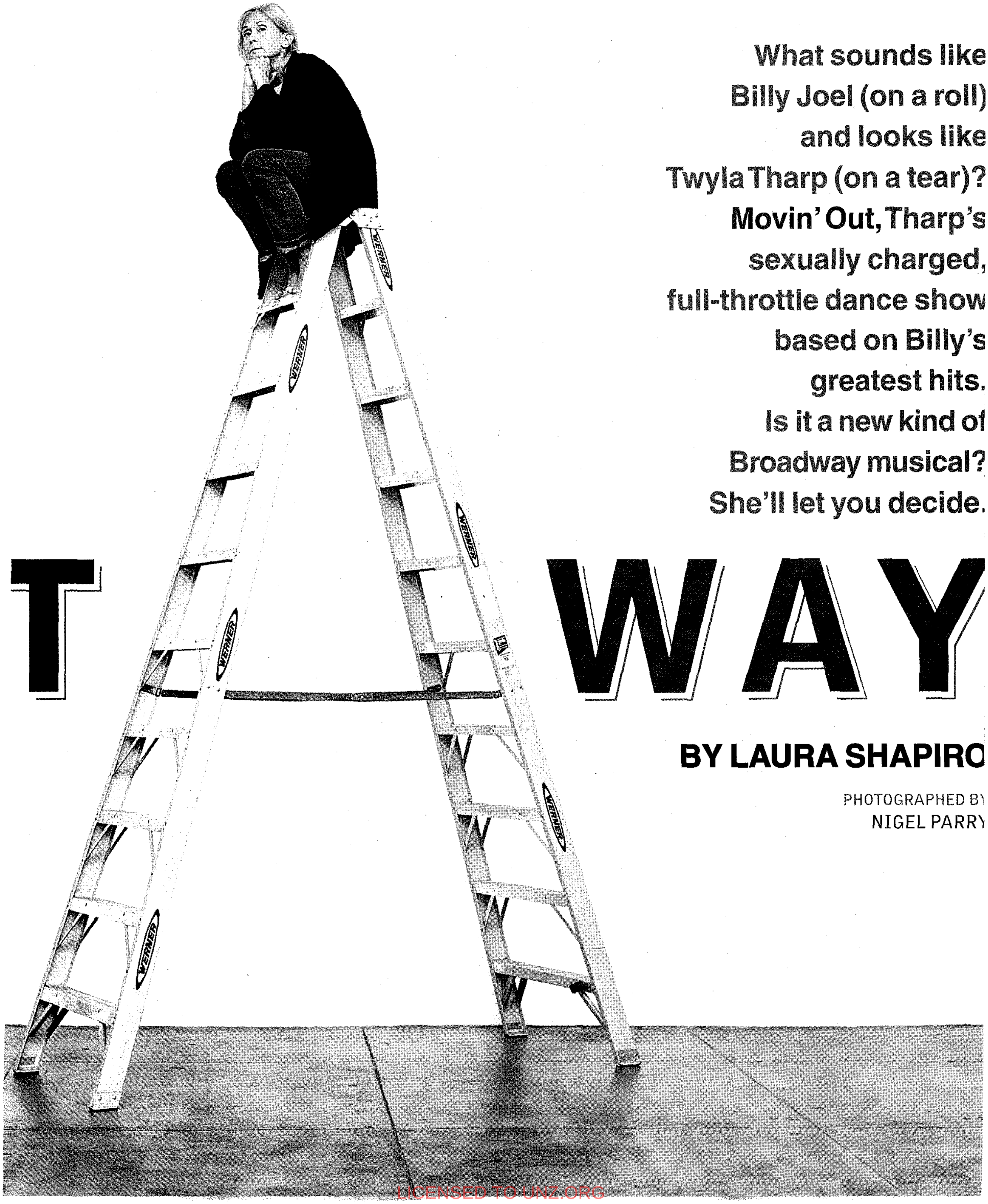
So they shut up and danced. Meanwhile, the first reviews came in: The Chicago critics loved the dancing, but they couldn't follow the story. Tharp lined up all the reviews, studied them, and sprang into action. "I'm going, *Okay, these are the specific confusion points, break them out, break them down, confront them, analyze them, and say yea or nay*," she says. "Some of them I thought were wrong, some of them I said, 'You're absolutely right, this is not reading as intended. Fix it.' It's like in fairy tales, there's always the one jewel hidden by many brambles. The challenge is always to take away the dross and leave that thing. That's what editing is about, and that's what this process is." By the time the show went into previews at the Richard Rodgers Theatre, where it opens officially on October 24, she had cleared away acres of brambles. But she's still eavesdropping on the audience to find out if the jewel is visible.

THARP KNOWS SHE STANDS ACCUSED OF AMBITION, COMMERCIALISM, and every other sin against art, but she's always believed that good dance belongs in people's lives right next to eating and sunsets and baseball. Any delivery system that works is fine with her. She's fielding spectacular performers, including mile-high Elizabeth Parkinson, whose legs alone deserve a dressing room with a star on the door, and John Selya, already one of those Tharp immortals (Baryshnikov was another), who embodies her wildest movement ideas with such wit and clarity it's as if he's channeling her.

"Everybody who is looking to go 'Sell-out! Compromise!' can just get over it," she says. "You show me this year a better pas de deux than 'Shameless.' Anywhere, on any stage in the world. You show me a better operatic sequence in dance than 'Goodnight Saigon.' " Last week, she talked to a man in the audience who told her he came because he's a Billy Joel fan. By the end of the show, he was a convert, transfixed by the dancing. But is it art that did the trick? "You tell me," Tharp fires back. She loves demolishing this question. "I just think dance is very grand. And I think it's very, very capable—dance can express anything. So you tell me if it's art." ■

NEW YORK STATE OF MIND: Tharp brings Billy Joel to Broadway.

CPI. GROOMING BY KIYOSHI/UTOPIA.

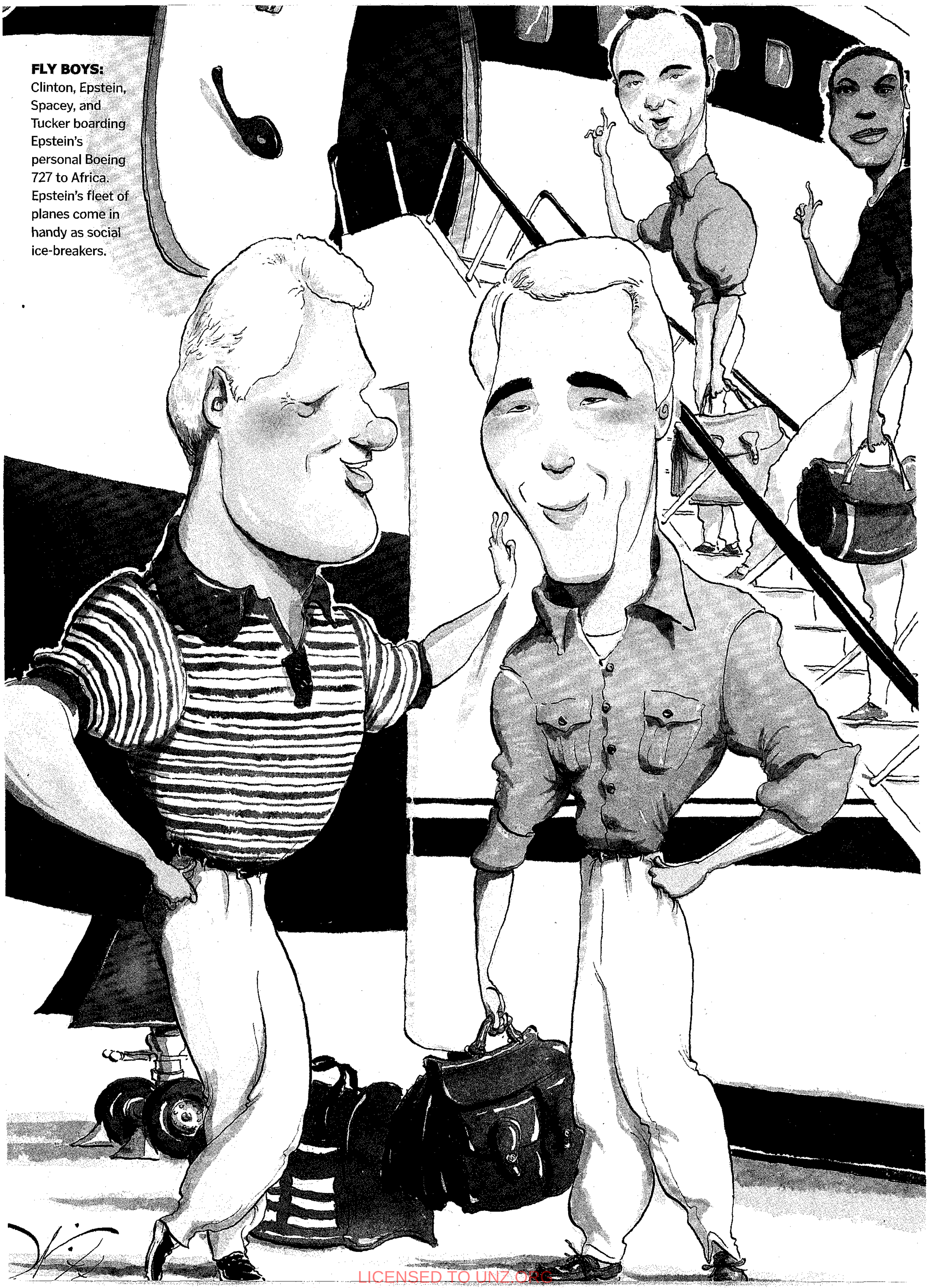


What sounds like
Billy Joel (on a roll)
and looks like
Twyla Tharp (on a tear)?
Movin' Out, Tharp's
sexually charged,
full-throttle dance show
based on Billy's
greatest hits.
Is it a new kind of
Broadway musical?
She'll let you decide.

T WAY

BY LAURA SHAPIRO

PHOTOGRAPHED BY
NIGEL PARRY



FLY BOYS: Clinton, Epstein, Spacey, and Tucker boarding Epstein's personal Boeing 727 to Africa. Epstein's fleet of planes come in handy as social ice-breakers.

He's pals with a passel of Nobel Prize–winning scientists, CEOs like **Leslie Wexner** of the Limited, socialite **Ghislaine Maxwell**, even **Donald Trump.** But it wasn't until he flew **Bill Clinton, Kevin Spacey**, and **Chris Tucker** to Africa on his private Boeing 727 that the world began to wonder who he is.

JEFFREY EPSTEIN:

International Moneyman of Mystery

By Landon Thomas Jr.

BILL CLINTON HAS A NEW PAL. He comes with cash to burn, a fleet of airplanes, and a keen eye for the ladies—to say nothing of a relentless brain that challenges Nobel Prize–winning scientists across the country—and for financial markets around the world. Ever since the *Post*'s "Page Six" ran an item about the president's late-September visit to Africa with Kevin Spacey and Chris Tucker—on his new benefactor's customized Boeing 727—the question of the day has been: Who in the world is Jeffrey Epstein?

It's a life full of question marks. Epstein is said to run $15 billion for wealthy clients, yet aside from Limited founder Leslie Wexner, his client list is a closely held secret. A former Dalton math teacher, he maintains a peripatetic salon of brilliant scientists yet possesses no bachelor's degree. For more than ten years, he's been linked to Manhattan-London society figure Ghislaine Maxwell, daughter of the mysteriously deceased media titan Robert Maxwell, yet he lives the life of a bachelor, logging 600 hours a year in his various planes as he scours the world for investment opportunities. He owns what is said to be Manhattan's largest private house yet runs his business from a 100-acre private island in St. Thomas.

Power on Wall Street has generally accrued to those who have made their open bids for it. Soros. Wasserstein. Kravis. Weill. The Sturm und Drang of their successes and failures has been played out in public. Epstein breaks the mold. Most everyone on the Street has heard of him, but nobody seems to know what the hell he is up to. Which is just the way he likes it.

"My belief is that Jeff maintains some sort of money-management firm, though you won't get a straight answer from him," says one well-known investor. "He once told me he had 300 people working for him, and I've also heard that he manages Rockefeller money. But one never knows. It's like looking at the Wizard of Oz—there may be less there than meets the eye."

Says another prominent Wall Streeter: "He is this mysterious, Gatsbyesque figure. He likes people to think that he is very rich, and he cultivates this air of aloofness. The whole thing is weird."

THE WIZARD THAT MEETS THE EYE IS SPARE and fit; with a long jaw and a carefully coiffed head of silver hair, he looks like a taller, younger Ralph Lauren. A raspy Brooklyn accent betrays his Coney Island origins. He spends an hour and fifteen minutes every day doing advanced yoga with his personal instructor, who travels with him wherever he goes. He is an enthusiastic member of the Trilateral Commission and the Council on Foreign Relations.

He dresses casually—jeans, open-necked shirts, and sneakers—and is rarely seen in a tie. Indeed, those close to him say the reason he quit his board seat at the Rockefeller Institute was that he hated wearing a suit. "It feels like a dress," he told one friend.

Epstein likes to tell people that he's a loner, a man who's never touched alcohol or drugs, and one whose nightlife is far from

ILLUSTRATION BY MICHAEL WITTE

energetic. And yet if you talk to Donald Trump, a different Epstein emerges. "I've known Jeff for fifteen years. Terrific guy," Trump booms from a speakerphone. "He's a lot of fun to be with. It is even said that he likes beautiful women as much as I do, and many of them are on the younger side. No doubt about it—Jeffrey enjoys his social life."

But beautiful women are only a part of it. Because here's the thing about Epstein: As some collect butterflies, he collects beautiful minds. "I invest in people—be it politics or science. It's what I do," he has said to friends. And his latest prize addition is the former president. In his eyes, Clinton as a species represents the highest evolutionary form of the political animal. To be up close to him, as he was during the African journey, is akin to seeing the rarest of beasts on a safari. As he put it to a friend upon his return from Africa, "If you were a boxer at the downtown gymnasium at 14th Street and Mike Tyson walked in, your face would have the same look as these foreign leaders had when Clinton entered the room. He is the world's greatest politician."

"Jeffrey is both a highly successful financier and a committed philanthropist with a keen sense of global markets and an in-depth knowledge of twenty-first-century science," Clinton says through a spokesman. "I especially appreciated his insights and generosity during the recent trip to Africa to work on democratization, empowering the poor, citizen service, and combating HIV/AIDS."

DOING WELL BY DOING GOOD: As Clinton and Spacey made public visits (here at a health clinic in Rwanda), Epstein met with officials and businesspeople behind the scenes.

PHOTOGRAPH BY MARCO LONGARI/AFP PHOTO/NEWSCOM.

The Networker "I invest in people—be it politics or science. It's what I do," Epstein has said. And his latest addition is the former president. "He's the world's greatest politician," Epstein told a friend.

Before Clinton, Epstein's rare appearances in the gossip columns tended to be speculation as to the true nature of his relationship with Ghislaine Maxwell. While they are still friends, the English tabloids have postulated that Maxwell has longed for a more permanent pairing and that for undetermined reasons Epstein has not reciprocated in kind. "It's a mysterious relationship that they have," says society journalist David Patrick Columbia. "In one way, they are soul mates, yet they are hardly companions anymore. It's a nice conventional relationship, where they serve each other's purposes."

Friends of the two say that Maxwell, whose social life has always been higher-octane than Epstein's, lent a little pizzazz to the lower-profile Epstein. Indeed, at a party at Maxwell's house, her friends say, one is just as apt to see Russian ladies of the night as one is to see Prince Andrew. The Oxford-educated Maxwell, described by many as a man-eater (she flies her own helicopter and was recently seen dining with Clinton at Nello's on Madison Avenue), lives in her own townhouse a few blocks away. Epstein is frequently seen around town with a bevy of comely young women but there has been no boldfaced name to replace Maxwell. "You may read about Jeffrey in the social columns, but there is much more to him than that," says Jeffrey T. Leeds of the private equity firm Leeds Weld & Co. "He's a talented money manager and an extremely hardworking person with broad interests. Most unusual, though, is that in this media-obsessed age he is not in any sense a self-promoter."

BORN IN 1953 AND RAISED IN CONEY ISLAND, Epstein went to Lafayette High School. According to his bio, he took some classes in physics at Cooper Union from 1969 to 1971. He left Cooper Union in 1971 and attended NYU's Courant Institute, where he took courses in mathematical physiology of the heart, leaving that school, too, without a degree. Between 1973 and 1975, Epstein taught calculus and physics at the Dalton School.

By most accounts, he was something of a Robin Williams–in–*Dead Poets Society* type of figure, wowing his high-school classes with passionate mathematical riffs. So impressed was one Wall Street father of a student that he said to Epstein point-blank: "What are you doing teaching math at Dalton? You should be working on Wall Street—why don't you give my friend Ace Greenberg a call."

Epstein was in many respects the perfect candidate for Greenberg's consideration. Greenberg, a senior partner at Bear Stearns at the time and a legendary trader in his own right, has long made it clear that it's the hungry, brilliant guys lacking the fancy degrees that he favors at Bear. They even have an acronym: PSDs—poor, smart, and a deep desire to be rich. It was a description that fit Epstein to a T. He was a Brooklyn guy with a motor for a brain, and while he did love teaching, this close-up view of the rarefied Upper East Side life of his students' gave him a taste for the big time.

So in 1976, he dropped everything and reported to work at Bear Stearns, where he started off as a junior assistant to a floor trader at the American Stock Exchange. His ascent was rapid.

At the time, options trading was an arcane and dimly understood field, just beginning to take off. To trade options, one had to value them, and to value them, one needed to be able to master such abstruse mathematical confections as the Black-Scholes option-pricing model. For Epstein, breaking down such models was pure sport, and within just a few years he had his own stable of clients. "He was not your conventional broker saying 'Buy IBM' or 'Sell Xerox,' " says Bear Stearns CEO Jimmy Cayne. "Given his mathematical background, we put him in our special-products division, where he would advise our wealthier clients on the tax implications of their portfolios. He would recommend certain tax-advantageous transactions. He is a very smart guy and has become a very important client for the firm as well."

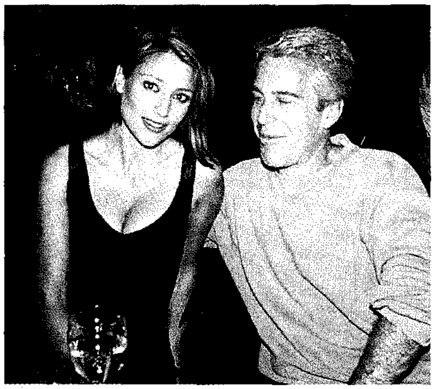
In 1980, Epstein made partner, but he had left the firm by 1981. Working in a bureaucracy was not for him; what's more, in rubbing up against ever greater sums of money during his time at Bear, he began to feel the need to grab his own piece of the action.

In 1982, according to those who know Epstein, he set up his own shop, J. Epstein and Co., which remains his core business today. The premise behind it was simple: Epstein would manage the individual and family fortunes of clients with $1 billion or more. Which is where the mystery deepens. Because according to the lore, Epstein, in 1982, immediately began collecting clients. There were no road shows, no whiz-bang marketing demos—just this: Jeff Epstein was open for business for those with $1 billion-plus.

HIDING IN PLAIN SIGHT: Clockwise from top right, with Carol Mack and frequent escort Ghislaine Maxwell at the Henry Street Settlement; with Brenda Schad at the Tribeca Ball in March '97; with Donald Trump and model Ingrid Seynhaeve at the Victoria's Secret party in April '97; with Robert Kennedy Jr. and Mary Richardson in '94.

His firm would be different, too. He was not here just to offer investment advice; he saw himself as the financial architect of every aspect of his client's wealth—from investments to philanthropy to tax planning to security to assuaging the guilt and burdens that large sums of inherited wealth can bring on. "I want people to understand the power, the responsibility, and the burden of their money," he said to a colleague at the time.

As a teacher at Dalton, he had witnessed firsthand the troubled attitudes of some of the poor little rich kids under his charge; at Bear, he had come to the realization that, counterintuitively, the more money you had, the more anxious you became. For a middle-class kid from Brooklyn, it just didn't make sense.



From the get-go, his business was successful. But the conditions for investing with Epstein were steep: He would take total control of the billion dollars, charge a flat fee, and assume power of attorney to do whatever he thought was necessary to advance his client's financial cause. And he remained true to the $1 billion entry fee. According to people who know him, if you were worth $700 million and felt the need for the services of Epstein and Co., you would receive a not-so-polite no-thank-you from Epstein.

It's nice work if you can get it. Epstein runs a lean operation, and those close to him say that his actual staff—based here in Manhattan at the Villard House (home to Le Cirque); New Albany, Ohio; and St. Thomas, where he reincorporated his company seven years ago (now called Financial Trust Co.)—numbers around 150 and is purely administrative. When it comes to putting these billions to work in the markets, it is Epstein himself making all the investment calls—there are no analysts or portfolio managers, just twenty accountants to keep the wheels greased and a bevy of assistants—many of them conspicuously attractive young women—to organize his hectic life. So assuming, conservatively, a fee of .5 percent (he takes no commissions or percentages) on $15 billion, that makes for a management fee of $75 million a year straight into Jeff Epstein's pocket. Nice work indeed.

It has been rumored that Linda Wachner and David Rockefeller have been clients, too, but both parties deny any such relationship. What's more, who ever heard of a financial adviser turning down $500 million accounts? All the speculation and mystery has proved fertile ground for some alternative Jeffrey Epstein stories—the most bizarre of which has him playing the piano (he is classically trained) for high rollers in a Manhattan piano bar in the mid-eighties.

ANOTHER FOCUS OF CURIOSITY is the relationship that Epstein has with his patron and mentor Leslie Wexner, founder and chairman of the Columbus, Ohio–based Limited chain of women's-clothing stores. Wexner, who is said to be worth more than $2.5 billion by *Forbes*, became an Epstein client in 1987. "It's a weird relationship," says another Wall Streeter who knows Epstein. "It's just not typical for someone of such enormous wealth to all of a sudden give his money to some guy most people have never heard of." The Wexner-Epstein relationship is indeed a multifaceted one.

Given the secrecy that envelops Epstein's client list, some have speculated that Wexner is the primary source of Epstein's lavish life—but friends leap to his defense. "Let me tell you: Jeffrey Epstein has other clients besides Wexner. I know because some of them are my clients," says noted M&A lawyer Dennis Block of Cadwalader, Wickersham & Taft. "I sent him a $500 million client a few years ago and he wouldn't take him. Said the account was too small. Both the client and I were amazed. But that's Jeffrey."

Epstein's current residence in Manhattan—a 45,000-square-foot eight-story mansion on East 71st Street—was originally bought by Wexner for $13 million in 1989. Wexner poured many millions into a

PHOTOGRAPHS: CLOCKWISE FROM TOP RIGHT, PATRICK MCMULLAN; MARINA GARNIER (3).

full gut renovation, then turned it over to Epstein in 1995 after he got married. One story has Epstein paying only a dollar for it, though others say he paid full market price, which would have been in the neighborhood of $20 million. Epstein then undertook his own $10 million gut renovation (special features: closed-circuit TV and a heated sidewalk in front of the house for melting snow), saying to friends: "I don't want to live in another person's house."

There are other houses as well, including a sweeping villa in Palm Beach and a custom-built 51,000-square-foot castle in Santa Fe. Said to be the largest house in the state, the latter sits atop a hill on a 45,000-acre ranch. He had it built because of the month or so he found himself spending there, talking elementary particle physics with his friend Murray Gell-Man, a Nobel Prize–winning physicist and co-chair of the science board at the Santa Fe Institute.

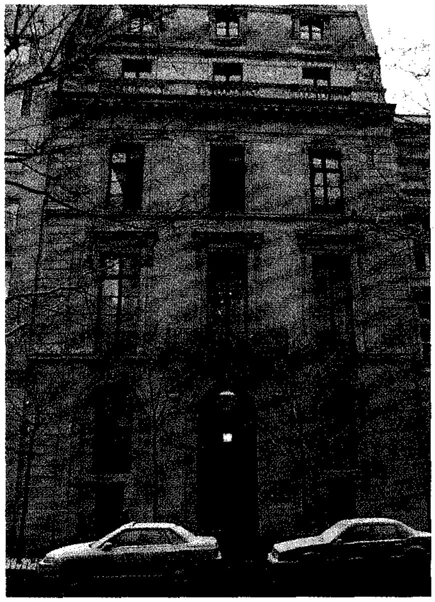
Epstein also owned a grand house (he has since sold it) near Wexner's opulent manse at the center of the Limited magnate's high-end housing development in New Albany, Ohio. New Albany was a lush sprawl of farmland on the outskirts of Columbus that Wexner, starting in 1988, turned into a rich village of multimillion-dollar Georgian homes surrounding a Jack Nicklaus–designed golf course. It was a massive development project, financed largely by Wexner himself. Epstein was a general partner in the real-estate holding company, called New Albany Property, despite putting only a few million dollars of capital into the project.

"Before Epstein came along in 1988, the financial preparations and groundwork for the New Albany development were a total mess," says Bob Fitrakis, a Columbus-based investigative journalist who has written extensively on Wexner and his finances. "Epstein cleaned everything up, as well as serving Wexner in other capacities—such as facilitating visits to Wexner's home of the crew from *Cats* and organizing a Tony Randall song-and-dance show put on in Columbus." Wexner declines to talk about his relationship with Epstein, but it is clearly one that continues to this day. Not that it helped Epstein in any way land Clinton. Wexner is a staunch Republican donor, and Epstein, aside from a small contribution to the president's legal-defense fund, has given more to the likes of former senator Al D'Amato.

WHAT ATTRACTED CLINTON TO EPSTEIN WAS quite simple: He had a plane (he has a couple, in fact—the Boeing 727, in which he took Clinton to Africa, and, for shorter jaunts, a black Gulfstream, a Cessna 421, and a helicopter to ferry him from his island to St. Thomas). Clinton had organized a weeklong tour of South Africa, Nigeria, Ghana, Rwanda, and Mozambique to do what Clinton does. So when the president's advance man Doug Band pitched the idea to Epstein, he said sure. As an added bonus, Kevin Spacey, a close friend of Clinton's, and actor Chris Tucker came along for the ride.

While Epstein got an intellectual kick out of engaging African finance ministers in theoretical chitchat about economic development, the real payoff for him was observing Clinton in his métier: talking HIV/AIDS policy with African leaders and soaking up the love from Cape Town to Lagos.

THE WIDE HOUSE: His house on East 71st Street, bought from Leslie Wexner, is said to be the city's largest private home.



PHOTOGRAPH BY JAMES ESTRIN/THE NEW YORK TIMES.

Epstein brings a trophy-hunter's zeal to his collection of scientists and politicians. But the real charge for him is in seeing these guys work it. Like former Democratic Senate leader George Mitchell, for example. In Epstein's mind, Mitchell is the world's greatest negotiator, based on his work in Ireland and the Middle East. So he wrote the senator a bunch of checks. Says Mitchell: "He has supported some philanthropic projects of mine and organized a fund-raiser for me once. I would certainly call him a friend and a supporter."

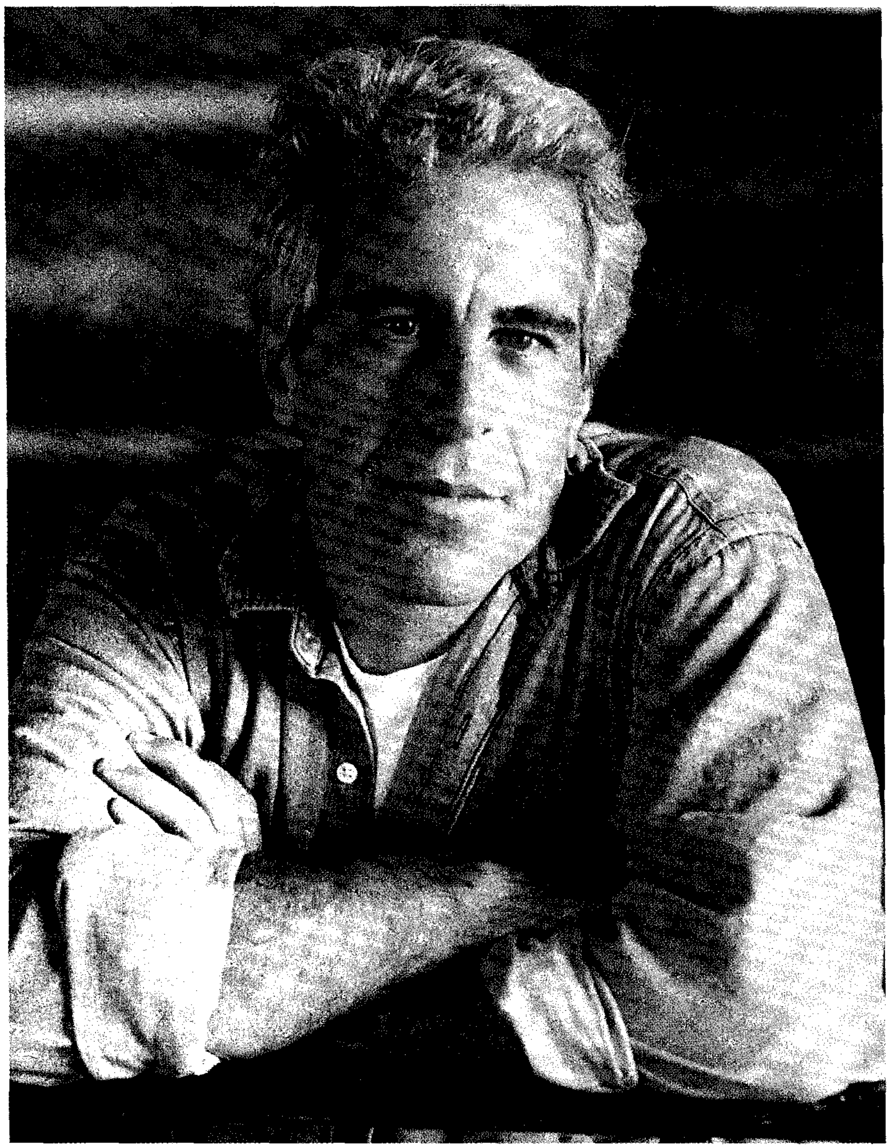
But it is his covey of scientists that inspires Epstein's true rapture. Epstein spends $20 million a year on them—encouraging them to engage in whatever kind of cutting-edge research might attract their fancy. They are, of course, quite lavish in their praise in return. Gerald Edelman won the Nobel Prize for physiology and medicine in 1972 and now presides over the Neurosciences Institute in La Jolla. "Jeff is extraordinary in his ability to pick up on quantitative relations," says Edelman. "He came to see us recently. He is concerned with this basic question: Is it true that the brain is not a computer? He is very quick."

Then there is Stephen Kosslyn, a psychologist at Harvard. Epstein flew up to Kosslyn's laboratory in Cambridge this year to witness an experiment that Kosslyn was conducting and Epstein was funding. Namely: Is it true that certain Tibetan monks are capable of holding a distinct mental image in their minds for twenty minutes straight? "We disproved the thesis," says Kosslyn. "Jeff was on his cell phone most of the time—he actually wanted to short the Tibetan market, because he thought the monk was so stupid. He is amazing. Like a honeybee—he talks to all these different people and cross-pollinates. Just two months ago, I was talking to him about a new alternative to evolutionary psychology. He got excited and sent me a check."

Epstein has a particularly close relationship with Martin Nowak, an Austrian biology and mathematics professor who heads the theoretical-biology program at the Institute for Advanced Study at Princeton. Nowak is examining how game theory can be used to answer some of the basic evolutionary questions—e.g., why, in our Darwinian society, does altruistic behavior exist? Epstein talks to Nowak about once a week and flies him around the country to his various homes to deliver impromptu lectures. Over the past three years, he has written $500,000 worth of checks to fund Nowak's research. This past February, Epstein had Nowak over for dinner at the 71st Street townhouse. It was just the two of them (not including the wait staff), and Nowak, making use of a blackboard in the formal dining room, delivered a two-hour highly mathematical description of how language works.

After dinner, Epstein asked if Nowak wanted to meet up with his new friend President Clinton, and off they went to a nearby deli, where Clinton regaled the starstruck former Oxford professor with tales from his own Oxford days. "Jeffrey has the mind of a physicist. It's like talking to a colleague in your field," says Nowak. "Sometimes he applies what we talk about to his investments. Sometimes it's for his own curiosity. He has changed my life. Because of his support, I feel I can do anything I want."

Danny Hillis, an MIT-educated computer scientist whose company, Thinking Machines, was at the forefront of the supercomputing world in the eighties, and who used to run R&D at Walt Disney Imagineering, thinks Epstein is actually using scientific knowledge to beat the markets. "We talk about currency trading—the euro, the real, the yen," he says. "He has something a physicist would call physical



CASH CASUAL: Epstein dresses down.

Mind Over Money

"He is amazing," says Harvard psychology professor Stephen Kosslyn, whose research Epstein has sometimes funded. "Like a honeybee. He talks to all these different people and cross-pollinates."

intuition. He knows when to use the math and when to throw it away. If I had acted upon all the investment advice he has been giving me over the years, I'd be calling you from my Gulfstream right now."

On the 727 these days, he has been reading a book by E. O. Wilson, the eminent scientist and originator of the field of sociobiology, called *Consilience*, which makes the case that the boundaries between scientific disciplines are in the process of breaking down. It's a view Epstein himself holds. He wrote recently to a scientist friend of his: "The behavior of termites, together with ants and bees, is a precursor to trust because they have an extraordinary ability to form relationships and sophisticated social structures based on mutual altruism even though individually they are fundamentally dumb. Money itself is a derivative of trust. If we can figure out how termites come together, then we may be able to better understand the underlying principles of market behavior—and make big money."

SO HOW DO TERMITE GROUPING patterns fare as an investment strategy? Again, facts are hard to come by. A working day for Epstein starts at 5 A.M., when he gets up and scours the world markets on his Bloomberg screen—each of his houses, in New York, St. Thomas, Palm Beach, and New Mexico, as well as the 727, is equipped with the necessary hardware for him to wake up, roll out of bed, and start trading. He will put some calls in to his private banker at JPMorgan to get a reading as to how wealthy investors—the best gauge of market sentiment, he believes—are reacting to the market's movements. Then he will call currency traders in Europe. On a given day, he will spend ten hours or so on the phone—after all, he is running $15 billion essentially by himself.

Strangely enough, given his scientific obsessions, he is a computer-phobe and does not use e-mail. "I like to hear voices and see faces when I interact," he has said. Given the huge sums he has to invest, he focuses on assets with extremely high liquidity, like currencies—though he dabbles in commodities and real estate as well. Those who know him say he is an impulsive, quick-to-change-his-mind trader, still governed by Ace Greenberg's trader's maxim: If the stock is down 10 percent, sell it. He has been on the short side of the Brazilian real, and those close to him say bets there have paid off in spades. He recently took a long position on the euro before its rebound on the basis that Europeans were too proud to see their currency sink any lower against the dollar. His next targets: an across-the-board short of the German stock exchange and a possible attack on the Hong Kong dollar peg in light of the recent disclosure of North Korea's nuclear-weapons program.

None of this is investment rocket science, but getting the direction and the timing right, no matter how conventional the investment idea, can spin large money for an investor. Before taking a big position, Epstein will usually fly to the country in question. He recently spent a week in Germany meeting with various government officials and financial types, and he has a trip to Brazil coming up in the next few weeks. On all of these trips, he flies alone in his commercial-jet-size 727.

FRIENDS OF EPSTEIN SAY HE IS HORRIFIED AT the recent swell of media attention around him (*Vanity Fair* is preparing a megaprofile, and the Villard House office has had a barrage of calls from other media outlets). He has never granted a formal interview, and did not offer one to this magazine, nor has his picture appeared in any publication. Yet for one so obsessive about his privacy, one wonders—didn't he realize that flying Clinton and Spacey around Africa was going to blow his cover? As he said to a friend: "If my ultimate goal was to stay private, traveling with Clinton was a bad move on the chessboard. I recognize that now. But you know what? Even Kasparov makes them. You move on." ■

PHOTOGRAPH COURTESY OF JEFFREY E. EPSTEIN.

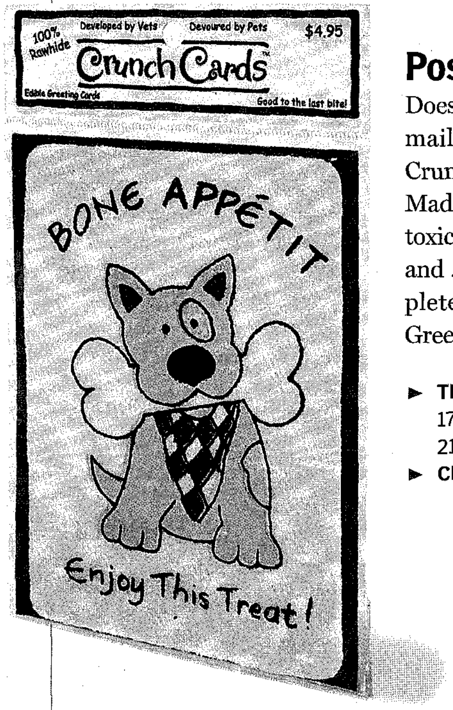
Best Bets

RIMA SUQI

On the Hook

Too lazy to put your clothes on hangers? Perhaps these colorful hooks will inspire neatness. Sold in sets of three, they are embellished with tiny mirrors, beads, and a shimmering finish in honor of Diwali, the Hindu New Year known as the "Festival of Lights." About four inches in diameter ($32).

► **EZIBA AT ABC CARPET & HOME**
888 Broadway, at 19th Street/212-473-3000, ext. 71


100% Rawhide
Developed by Vets
Devoured by Pets
$4.95
Crunch Cards
Edible Greeting Cards
Good to the last bite!
BONE APPÉTIT
Enjoy This Treat!

Post for the Pooch

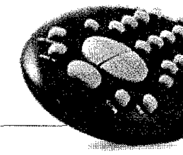
Does your dog live to chow down on your junk mail? Imagine what will happen when a Crunchkins card comes flying through the slot. Made of flattened rawhide and printed in nontoxic edible ink with messages like BONE APPÉTIT and JUST BEPAWS I LOVE YOU, the cards are completely edible. Cat versions, called Purr-Fect Greetings, come with a catnip toy ($4.95).

► **THE BARKING ZOO**
172 Ninth Avenue, near 20th Street
212-255-0658
► **CRUNCHKINS.COM**

Great Ball of Fire

Memorex's Spheres TV Videoball, red-hot off the assembly line, is our vote for the most shagadelic item of the season. The gizmo comes complete with a spacemanlike "shield" that covers the screen when not in use ($119.99).

► **TARGET**
13505 28th Avenue,
Flushing, Queens/718-661-4346
target.com



PHOTOGRAPHED BY JOE SCAFURO.

Slim Picks

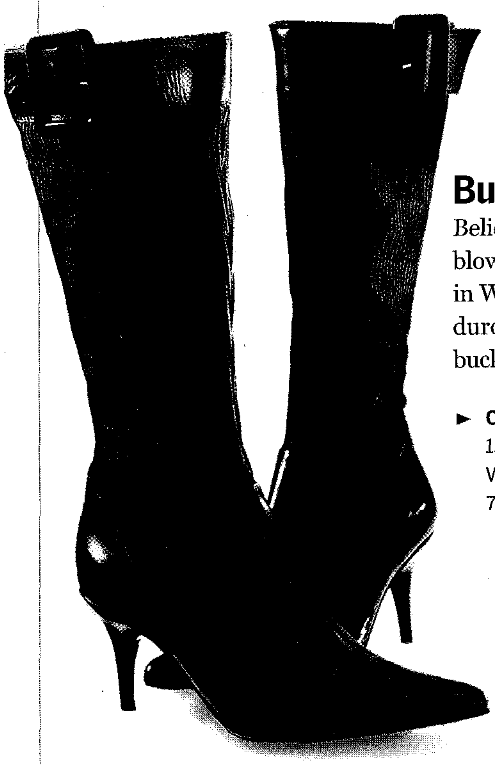
Both of Casio's new Exilim digital cameras—stainless-steel, credit-card-size wonders that are a mere half-inch thick—offer loads of stuff you won't find in models that are several times the size. Standard features on the two-megapixel cameras include 30-second still-motion video capability, self-timers, and twelve megabytes of built-in memory. The higher-priced model (EX-M2) is equipped with an MP3 player and voice recorder ($300 and $400).

► **RADIO SHACK**
1134 Sixth Avenue,
near 44th Street/212-575-2361
1359 Broadway,
near 36th Street/212-564-6139

► **J&R MUSIC**
23 Park Row/212-238-9000

► **EXILIM.CASIO.COM**

CASIO
EXILIM
WEARABLE CARD CAMERA



Buckle Up

Believe it or not, it is possible to find cool, trendy boots that won't blow half a month's rent. We hit the jackpot at Crypto's shoe store in Williamsburg. Their super-cool Fornarina boots look like corduroy but are made from sturdy, striated leather. We love the buckle detail and sexy-but-walkable heels. In red and black ($177).

► **CRYPTO SHOES**
154 Bedford Avenue,
Williamsburg, Brooklyn
718-486-9041

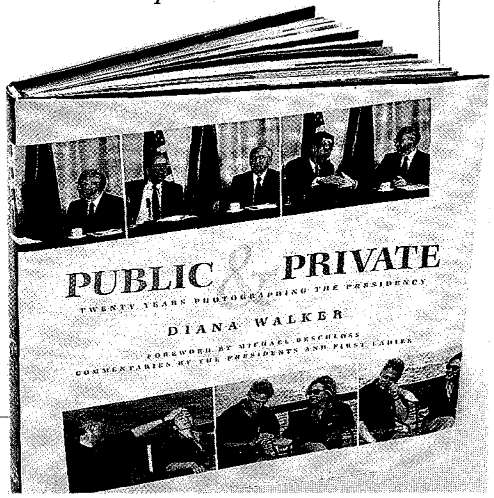
Shutter to Think

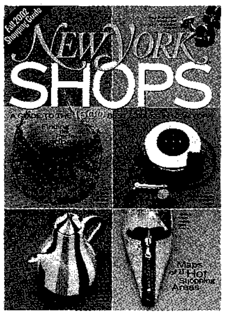
Covering the White House for *Time* and other publications, photographer Diana Walker has captured presidents Ford, Carter, Reagan, Bush, and Clinton and their families, in both official and unofficial settings. Ranging from intimate and interesting to downright funny, these images can be seen in her new book, *Public & Private: Twenty Years Photographing the Presidency* (National Geographic Books; $40). The pictures are accompanied by Walker's own anecdotes as well as recollections from the presidents.

► **MADISON AVENUE BOOKSHOP**
833 Madison Avenue,
near 69th Street/212-535-6130

► **BORDERS BOOKS & MUSIC**
576 Second Avenue,
near 32nd Street/212-685-3938
461 Park Avenue,
at 57th Street/212-980-6785

► **BARNES & NOBLE**
bn.com


PUBLIC & PRIVATE
TWENTY YEARS PHOTOGRAPHING THE PRESIDENCY
DIANA WALKER
FOREWORD BY MICHAEL BESCHLOSS
COMMENTARIES BY THE PRESIDENTS AND FIRST LADIES



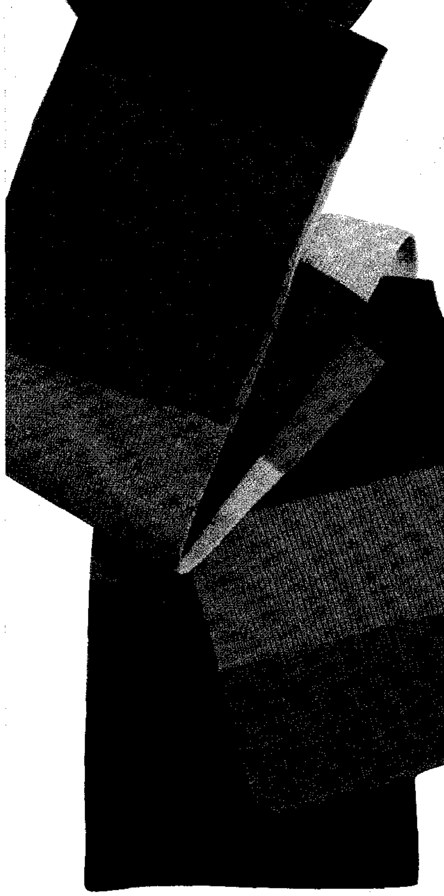
Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

NewYorkShops

SHYAMA PATEL

Fuzzy Logic

Bold scarves, embellished with festive pom-poms, thick stripes, and cozy, oversize cables are this season's best wrappers.



Gap
$39.50
(gap.com).

Banana Republic
$55
(888-BRSTYLE).

Marc by Marc Jacobs
$158
At Bloomingdale's and Marc by Marc Jacobs (403 Bleecker St.; 212-924-0026).

Susana Monaco
$132
At Olive & Bette's stores (oliveandbettes.com).

Brooklyn Handknit
$128
At Searle stores (searlenyc.com).

October 23–29, 2002

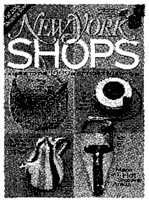
Sales & Bargains

Cassina USA's furniture—iconic designs from Le Corbusier, Frank Lloyd Wright, and Charles Mackintosh as well as sleek, contemporary stuff—is up to 70 percent off; a Le Corbusier LC/6 table is $550. The Metropolitan Pavilion, 110 W. 19th St. (212-245-2121); A.E., M.C., V.; 10/25 (noon-8); 10/26 (10-6); 10/27 (11-5).

Tocca's sweet cocktail suits, sharp trenches, and more—perfect for young uptown society—are $65 to $125. SSS Sales Co. of NY, 261 W. 36th St., second fl. (212-947-8748); A.E., M.C., V.; 10/28, 10/30, 11/1 (10–6); 10/29 and 10/31 (10–7); 11/2 (10–4).

Hickey Freeman's spiffy tailored suits and sportswear are up to 70 percent off. 560 Seventh Ave., at 40th St., second fl. (718-747-1656); A.E., M.C., V.; 10/28–11/1 (Mon.-Thurs. 9–6; Fri. 9–5).

Tote Le Monde has everything from sleek leather totes to crocheted evening bags for 60 percent off ($30 to $120). 251 W. 30th St., 11FW (212-868-6848); cash only; 10/23 and 10/24 (11–7); 10/25 (8–3). ■

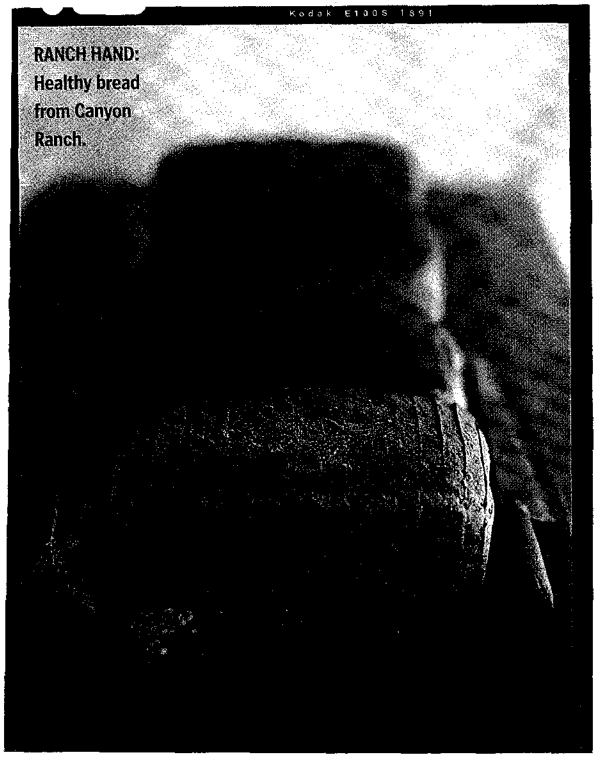


Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a year's worth of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Market Assistant: Aja Mangum

PHOTOGRAPHED BY AIMÉE HERRING.

BETH LANDMAN KEIL


RANCH HAND: Healthy bread from Canyon Ranch.

Loaf Around

Sticking to a healthy regimen when you get home from a spa has just become a little bit easier. Canyon Ranch in Lenox, Massachusetts, is now making its renowned bread available even to those who *aren't* paying $5,000 a week. The hearty, all-natural, preservative- and additive-free loaves, which come in sprouted multigrain, flax-seed sourdough, whole wheat, and caraway rye, are shipped overnight from the Ranch bakery for $6.50 per loaf, plus shipping (to order, call 413-637-4400, ext. 5210).

Southern Spa

Beauty buffs looking for rejuvenation generally head to the bit of real estate on the Upper East Side, stretching from the sixties to the eighties between Park and Fifth Avenues, that's populated with plastic surgeons, derms, and celebrity dentists. But starting this month, two of the top uptown beauty doctors—cosmetic dentist Larry Rosenthal and cosmetic dermatologist Steven Victor—are going downtown to team with Cindy Barshop of Madison Avenue's Completely Bare salon. The 2,200-square-foot Completely Bare Downtown (103 Fifth Avenue, near 17th Street; 212-366-6060) will offer massage and body treatments, tooth whitening, Botox, Restylane injections, the new fat-melting lipo-dissolve shots, laser resurfacing, and leg-vein treatments in addition to Completely Bare's signature intense-pulsed-light hair removal and facials. Now you won't have to go uptown on a Saturday afternoon—unless you want to shop at Barneys.

SWEET SURRENDER: Just Calm Down's Malt Shop Wrap.

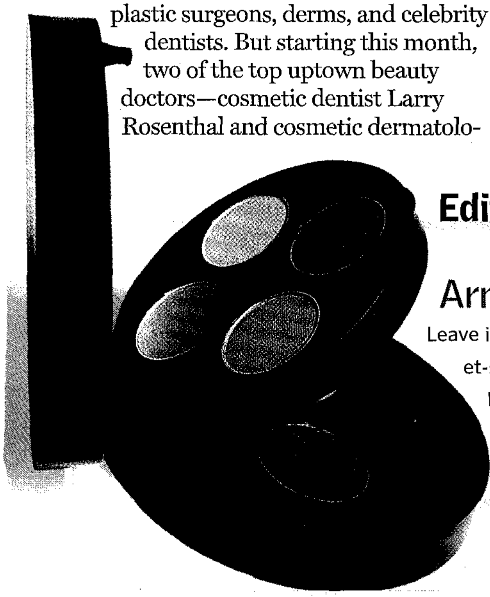
Sugar Coated

Just because you're steering clear of Halloween candy doesn't mean you have to deprive yourself of your favorite fall treats. Several spas are offering services that allow you to indulge your addiction to sweets without packing on the pounds. Just Calm Down has a new Malt Shop Wrap, during which your body is scrubbed with sugar and coffee grains, steeped in a detoxifying paste made from brewed coffee and cocoa powder, and moisturized with vanilla or chocolate cream (32 West 22nd Street; 212-337-0032; $140). At Dorit Baxter, you can have your face cleansed with an exfoliating honey-and-almond mix, steamed with papaya-soaked water and iced with a layer of vitamin-rich cooked acorn squash (45 West 57th Street; 212-371-4542; $85). And at Paul LaBrecque they'll scrub you with brown sugar and vanilla oil, smother you with warm cinnamon and nutmeg-spiced eggnog, and massage you with vanilla lotion ($115). Relax, inhale deeply, and be happy it's just going on the outside of your thighs.

OMEGA
ALMOND
SWEET
BODY OIL
ALL - NATURAL
GET FAT: Two Omega products from Sonya Dakar.

Fat Is Back

We all know that consuming essential fatty acids like omega oils—found in fish and plants—helps keep the brain agile. Now we're told they do wonders for the skin as well. Prada's new Reviving Bio-Firm Concentrate adds omega oils—which they say plump up wrinkled skin—to a mixture of other plant oils, marine collagen, and elastin from mollusk fibers ($130 at Barneys New York). The oils in Sonya Dakar's Omega-3 Repair Complex, meant to repair skin cells and strengthen elasticity, are derived from flax seeds and bergamot, combined with chamomile to relieve irritation. Gwyneth Paltrow, Drew Barrymore, and Debra Messing have all come back for refills ($40 at the W Hotel's Away Spa).



Editor's Pick

Armani's Natural Palette

Leave it to Armani to come up with a truly elegant pocket-size makeup palette. The double-tiered compact has a top level of shadows in champagne, bronze, and brown; the second level includes a gold-flecked rust lipstick and a perfect pearl gloss ($55 at Saks Fifth Avenue; available next month).

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, HECTOR SANCHEZ; KENNETH CHEN; AIMÉE HERRING (2).

Where To Go Before & After the Show.

Casual dining in the heart of the theater district.

Prix Fixe $20.02 plus tax

Also serving a full menu of traditional favorites and seasonal innovations.

MARTINI'S
Restaurant & Bar

810 Seventh Ave. at 53rd Street
(212) 767-1717

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CHRISTOS
HASAPO - TAVERNA

41-08 23rd AVE • ASTORIA
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(718) 777-8400

Christos Hasapo-Taverna
Serving as a daytime butcher shop, this Astoria Hellenic steakhouse is compared (favorably) to Peter Luger ("better prices without the waits"); a real sleeper, it's little known but provides "excellent Greek meat dishes" with "service, food and a smile always in plentiful supply."

23 | 18 | 20 | $38

ZAGATSURVEY

www.CHRISTOSsteakhouse.com

GETTING OUT

"Autumn in New York," the classic love song to Manhattan popularized by Frank Sinatra, extolled the city's wonders as the days cooled, grew shorter and more glorious.

Ole Blue Eyes might also have sung the praises of the city's marvelous eating and drinking establishments, which herald the season with exciting menus, warm spirits as well as warm welcomes. Autumn in New York is a perfect time to celebrate the city and its well-known hospitality.

mange bene

With its sienna walls, terra-cotta tile, wall tapestries, superb Northern Italian cuisine and graciously attentive service, dining at **Nino's** is like visiting friends at their Italian villa—or at least it comes a close second. Best known for its Lobster *Fra Diavollo*, Nino's inventive menu features triumphs such as quail stuffed with shredded duck and served with corn-crusted polenta cake and black-currant sauce. Seafood lovers rave about the char-grilled yellowfin tuna. Add nightly piano accompaniment by Italy's own Dominico Soldano, plus superb private party facilities for groups of 15 to 80, and you understand why notables such as Joe Torre, Stevie Wonder, Cindy Crawford and Governor George Pataki have dined here.

1354 First Ave., 212-988-0002
www.ninosnyc.com

midtown is where the hearth is

Chef Richard Krause's California-accented Italian cuisine is just one of many things that separates **Martini's Restaurant & Bar** from the pack. The rustic decor, with its magnificent built-in floor-to-ceiling stone hearth, creates a unique, provincial ambience. This autumn, Chef Krause adds delectable oven-roasted, fresh whole fish to his brick-oven specialties. Favorites such as striped bass, snapper, pompano and market-fresh varieties are uniquely presented and perfectly complemented by seasonal wines or an impressive by-the-glass selection.

810 Seventh Ave. at 53rd Street
212-767-1717
www.rieserestaurants.com/martinis

game boy

Slate sleekly synthesizes dining, recreation, TV and music into a stylish restaurant/pub/billiards destination. The dazzling decor is enhanced with slate lining the walls and floors and a crackled-glass, 54-foot bar that undulates with color. Billiards is played on 34 tables; three lounges offer intimate retreat from the excitement. Chef Stephen Kalt's sophisticated-but-pop

GUIDE

menu celebrates America with New Orleans po' boys, California Baja tuna tacos with tomato salsa and novel private-event buffets. Football reigns on weekends and Monday; on weekdays, a $7-hour of pool brings a free lunch.

54 W. 21st St., 212-989-0096
www.slate-ny.com

astoria steak out

Christo's Hasapa Taverna presents a unique combination: a traditional Hellenic market/butcher shop/restaurant, serving the finest steaks and chops—distinctively prepared with olive oil and imported Greek herbs and spices—and authentic appetizers like homemade grilled haloumi. Family photos, abundant flowers, Hellenic credenzas, shepherd's sticks and wicker chairs shape a homey Greek ambience. The critics tell it best: "No restaurant is perfect, but Christo's comes close" and "One of the best $25 and under restaurants in New York."

41-08 23rd Ave., Astoria
718-777-8400
www.christossteakhouse.com

rooms with a view

Staying a while? **The Marmara-Manhattan** remarkably combines first-class hotel amenities and a luxurious home's elegant warmth. Perfect for a month's stay or longer, many Manhattanites reside in Marmara's two- and three-bedroom apartments while renovating their own homes. Children and pets are welcome. Full housekeeping, doorman and concierge services are included. The apartments boast spectacular city views, as does The Rooftop Lounge & Terrace. Japanese multidisciplinary artist Yuriko Hirose is currently being shown in The Gallery, which features artists from a wide range of media.

301 E. 94th St.; 212-427-3100
www.marmara-manhattan.com ■

Nino's

Nino's

"They spoil you at this East Side Northern Italian Charmer"; "Fablous Food"; "Gracious Service."
—Zagat 2002

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212 355-5540

Osso Buco is a good value: the family style portions, described as double size, are closer to triple. Osso Buco is much more of a casual neighborhood place...I saw more than a few couples stopping in after work to share a plate of pasta or veal. What's more family style, after all, than for everybody to eat the same meal?...
ERIC ASIMOV $25 and under N.Y. Times 6/21/2000

OSSO BUCO

In the Village
88 University Place
Betw 11th & 12th Sts
212-645-4525

And Now

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1662 Third Avenue
Corner of 93rd St
212-426-5422

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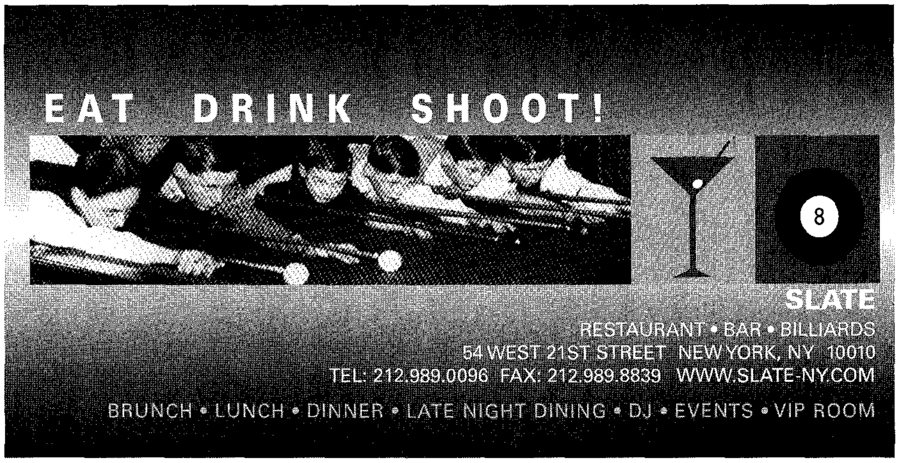
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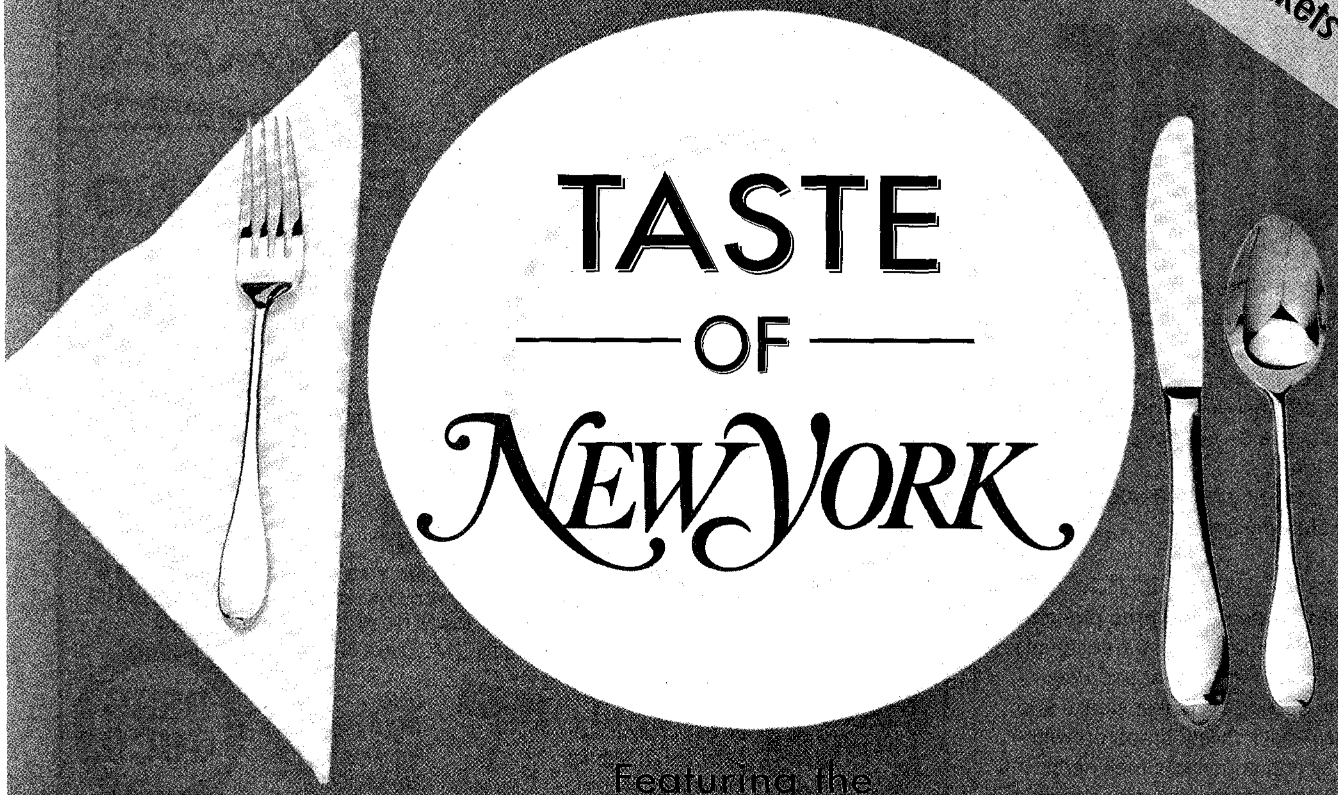

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A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

MOVIES

Frida

Frida Kahlo has become a feminist hero, and Salma Hayek's portrayal has been discussed for months (will the movie deal with her radical politics? And will Salma have the unibrow?). Julie Taymor directs. **(Opens October 25; see Peter Rainer's review, page 78.)**

THEATER

Movin' Out

Fans are itching to see whether Anthony, Brenda, Eddie, and the rest of the characters from Billy Joel's songs can help Twyla Tharp's musical recover from a shaky Chicago run. **(In previews for an October 24 opening; see feature, page 62, and interview with star John Selya, page 94.)**

NIGHTLIFE

The Streets

Not a band, despite the name—just an English guy named Mike Skinner making spare, lo-fi hip-hop. The BBC calls his album the most important British debut since the Sex Pistols'; hear him live at one of his Mercury Lounge shows. **(October 27 and 28; see interview, page 110.)**

BOOKS

Reversible Errors

Best of the Week

If you can't get to *The Exonerated,* try Scott Turow's new novel: The *Presumed Innocent* author's legal thriller is built around a last-minute death-penalty appeal. **(Farrar, Straus & Giroux; $28; in bookstores October 29.)**

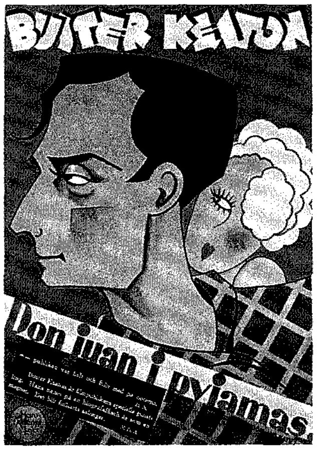
DANCE

HairStories

Urban Bush Women stages a playful piece about the elaborate (and remarkably significant) relationship between African-American women and their hair. **(October 24 through 27; see listing, page 109.)**

ART

The International Vintage Poster Fair



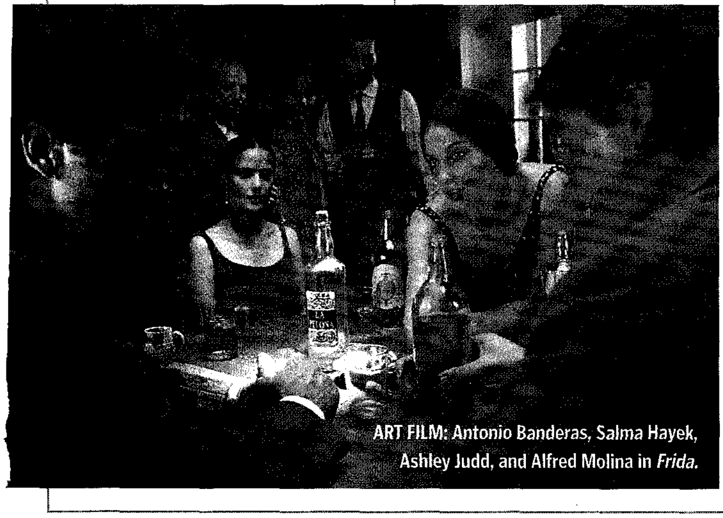
GRAPHIC CONTENT: Buster Keaton, circa 1920, at the International Vintage Poster Fair.

A hundred years' worth of splashy graphic art fills the Metropolitan Pavilion. Great for inexpensive, colorful works (many around $100) as well as collectors' extravaganzas (rarities can command $20,000). **(October 26 and 27; 125 West 18th Street; $10; call 800-856-8069 for info.)**

RESTAURANTS

Day of the Dead Specials

Reserve now for next week's Mexican specials: Zócalo's holiday menu with the likes of pumpkin tamales; Rocking Horse Cafe's pan de muertos (traditional bread decorated with sugar-icing skeleton); Hell's Kitchen's regional specials and margaritas; and Zarela's showcase of French-inflected Mexican dishes. **(Zócalo, 212-717-7772; Rocking Horse Cafe, 212-463-9511; Hell's Kitchen, 212-977-1588; Zarela, 212-644-6740.)**



ART FILM: Antonio Banderas, Salma Hayek, Ashley Judd, and Alfred Molina in *Frida.*

TOP five

Twentieth-Century Biographies

This season, publishing's all about the heroes of the baby boom. Five new biographies showcase the best of their era.

1. **Mr. Strangelove: A Biography of Peter Sellers**
Author Ed Sikov makes it clear that Peter Sellers's uncanny talents onscreen were intertwined with cruelty and near-insanity. **(Hyperion; $27.95.)**

2. **Sandy Koufax: A Lefty's Legacy**
Many say there's never been a greater arm, and Koufax's dignity since his early retirement from the Dodgers (he was just 31) has only burnished his image. **(By Jane Leavy; HarperCollins; $23.95.)**

3. **Zora Neale Hurston: A Life in Letters**
In this hefty volume, the once-forgotten-now-famous figure's letters—many unpublished, many to fellow stars of the Harlem Renaissance—show her talent anew. **(Collected and edited by Carla Kaplan; Doubleday; $40.)**

4. **So What: The Life of Miles Davis**
Miles was drug-addled, hostile, erratic—and by many accounts, including his own, he reinvented music three or four times over. You'll be record-shopping as you read. **(By John Szwed; Simon & Schuster; $28.)**

5. **Nobody's Perfect: Billy Wilder, A Personal Biography**
He'd have been canonized for *Some Like It Hot* alone, but *Sunset Boulevard, The Apartment, Double Indemnity,* and many more make a serious case for calling Wilder the best Hollywood director ever. **(By Charlotte Chandler; Simon & Schuster; $27.50.)**

CHRISTOPHER BONANOS

Did Halloween sneak up on you?

Our guide to costume shops, spooky activities, the Village parade, and much more is all treats and no tricks. Visit NewYorkMetro.com/halloween.

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PHOTOGRAPHS: FROM TOP, COURTESY OF THE INTERNATIONAL VINTAGE POSTER FAIR; PETER SOREL.

MOVIES PETER RAINER

Student Affair

In *Roger Dodger,* Campbell Scott plays a caddish bachelor who sets out to educate his nephew in the ways of the opposite sex but ends up getting schooled himself.

IN **Roger Dodger,** A FASCINATING, uneven first feature from the young writer-director Dylan Kidd, Campbell Scott plays a cynical, womanizing adman with such brittle intensity that you half expect him to shatter before your eyes. Roger is so *on* that in his rare moments of repose, when he isn't dodging something or someone, he's practically diaphanous—he becomes his own hologram. Scott has always been a powerfully contained screen presence, but this is the first time he's opened up all the hatches. He's in the movie almost continually, and yet he's never tiresome because he keeps wringing new variations on Roger's ghastly self-absorption.

The movie takes place in Manhattan over 24 hours. Roger has just been dumped by his current conquest (Isabella Rossellini), who also happens to be his boss. (What really riles Roger is not that she dumped him but that she has him figured out.) Nick (Jesse Eisenberg), his 16-year-old nephew from Ohio, shows up unexpectedly at his office. He is supposedly in town to look at colleges, but his real mission is to learn the ropes from his ladies'-man uncle, and Roger is fanatically obliging. He's like a drill sergeant in heat.

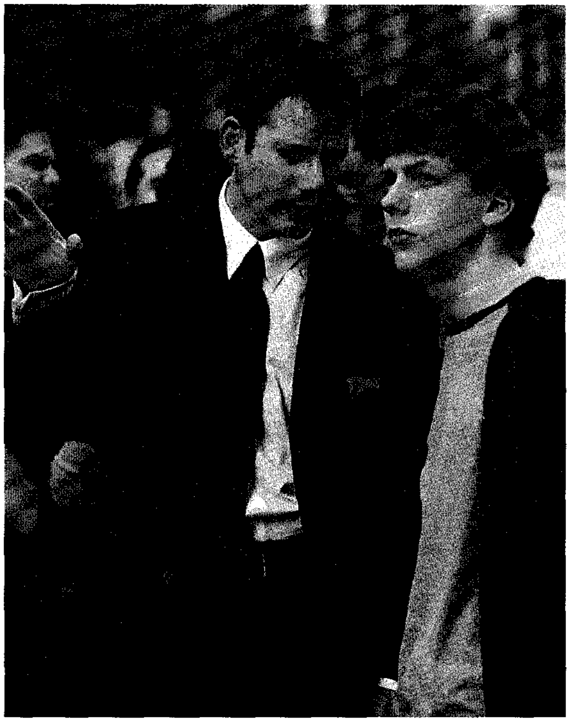
Kidd keeps Roger and Nick in constant flux; whether they are in the car-jammed streets or a low-lit singles bar, the camera always seems to be eavesdropping on them. The effect is like watching jittery surveillance footage, and it's annoying. Probably, Kidd thought that a rock-steady approach would draw undue attention to what is essentially a two-character piece, but with performances like these, he needn't have worried.

Roger Dodger
Directed by Dylan Kidd; starring Campbell Scott and Jesse Eisenberg.

All or Nothing
Directed by Mike Leigh; starring Timothy Spall and Lesley Manville.

Frida
Directed by Julie Taymor; starring Salma Hayek and Alfred Molina.
See Movies listings for details.

A larger cause for concern is Kidd's overfondness for pat storytelling and wet epiphanies about male vanity. The movie is framed as a duet between Roger's smart-ass "wisdom" and Nick's naïveté. In the course of a long night's journey into day, the teacher becomes the pupil. Roger is shown to be the true naïf, while Nick is wise beyond his years. (He actually *respects* women.) This is way too schematic and diminishes what is shockingly funny about the movie. Kidd's compulsion to give Roger his comeuppance neutralizes what we most relish about him—his scurviness. Roger is fond of saying that advertising makes people feel bad about themselves so they'll buy products they don't need; in the same way, his adman tactics with women are all centered on the put-down. He's a flagrant version of a familiar urban species: the bachelor executive who equates male-female relations with "closing the deal." Does he really need to be brought down low so that we might see through him? (As if we don't anyway.) Kidd may think it's his civic duty to condemn Roger, but that's not where his truest instincts lie. His movie is most fully alive when Roger is bristling with battle plans.



BOY TALK: Campbell Scott (left) is an adman who takes his nephew, played by Jesse Eisenberg (right), out for a night on the town, in *Roger Dodger.*

The dramatic arc of *Roger Dodger* may be banal, but Kidd manages some marvelous moments. Best is a scene in a singles bar where Roger encourages two ladies to talk to Nick and, basically, get him laid. Sophie (Jennifer Beals) and Andrea (Elizabeth Berkley) know full well that Roger is a heat-seeking missile—they're as wised up as he is—and yet they're genuinely affected by the boy. His innate sweetness transforms them into erotic caregivers, and they are tremendously flattered to be present at his sexual initiation, even if it's just a kiss. Roger wouldn't be such an effective cad if Nick weren't so impeccably selfless. The boy's virtue is the perfect counterpoint to Roger's nastiest arias. Innocence may not hold a candle to corruption here, but in his own free-form way, Eisenberg holds his own with the tight-wound Scott. In the underworld of this movie, his Nick has a gleam of decency.

MIKE LEIGH'S **All or Nothing** ATTEMPTS nothing he hasn't done before and done better. I was hoping that after *Topsy-Turvy,* his marvelous movie about Gilbert and Sullivan, Leigh would continue to venture beyond the borders of what has become all-too-familiar terrain for him: the sodden lives of the contemporary working class. Leigh has done as much as any Eng-

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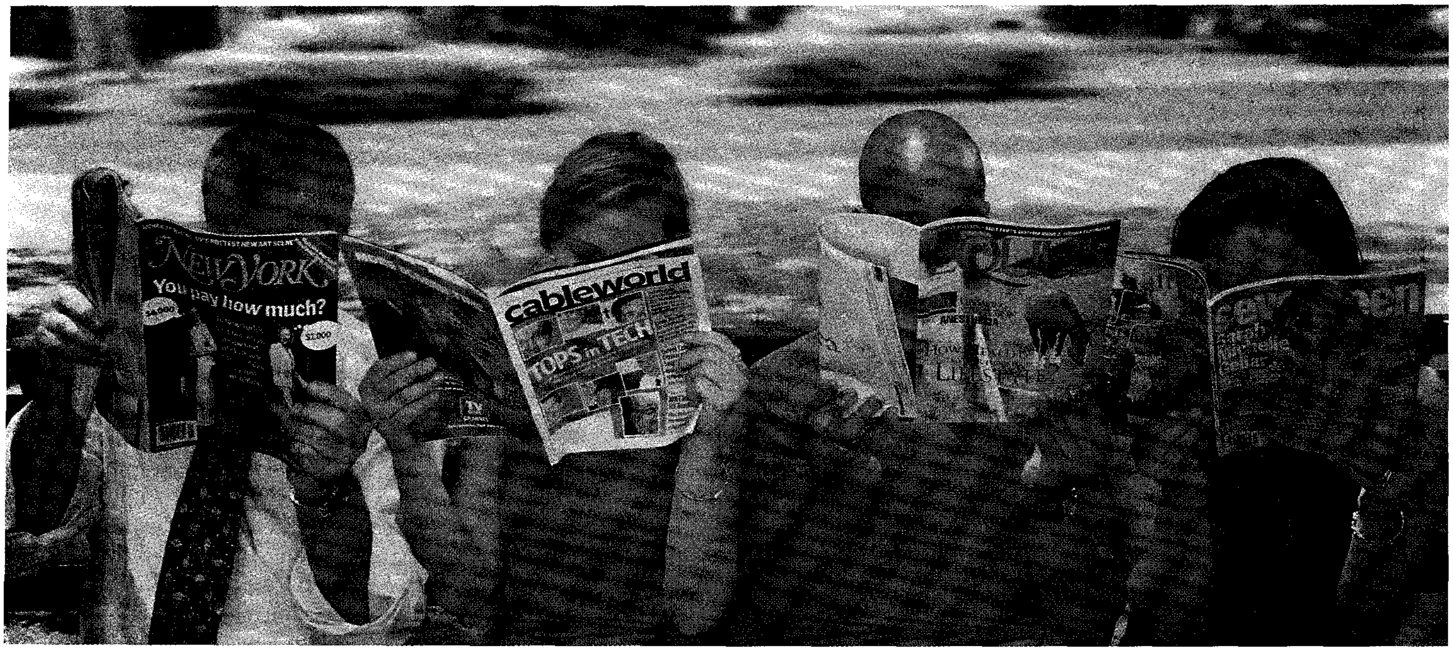
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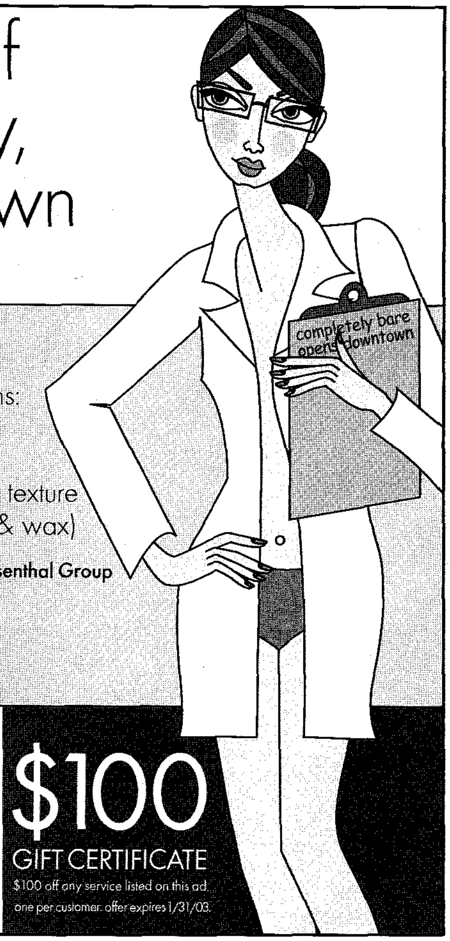

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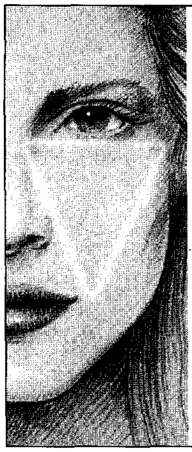

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lish director to give those lives a fullness, and even in a half-baked effort like *All or Nothing*, his empathy is certainly on view. But the empathy never lifts off—never becomes poetry. It doesn't help that Leigh indulges his unfortunate habit of larding the soundtrack with draggy, mournful music, heavy on the cello. We're stuck for over two hours watching a gaggle of dispirited people in a housing project in South London, and their existences don't really add up to much of a panorama. Leigh must feel the same way, because he eventually settles on one narrative about a sad-faced cabbie, Phil Bassett (played by Leigh veteran Timothy Spall, who looks like a *Wind in the Willows* version of Christopher Hitchens), and his sad-faced family. Phil is so inchoate with the blahs that he seems retarded; his wife, Penny (the wonderful Lesley Manville), doesn't get much succor from him or her two very overweight children. Her son spends most of the movie making a large crease in the sofa and yelling "Fuck off." We have to take Penny's word for it when she says that Phil used to make her laugh.

ARE YOU READY FOR SALMA HAYEK AS FRIDA Kahlo? Don't panic: Frida's famous mustache has been dispensed with, though the unibrow remains. For years, Jennifer Lopez and Madonna were also pushing their own Kahlo projects, so I suppose we should be grateful that Hayek won out, although a Madonna version might well have been deliciously bad. The **Frida** we have, directed by Julie Taymor, is neither terrible nor excellent; Hayek, who also coproduced, may have obsessed for years about this project, but the result is a fairly standard this-happened-and-that-happened biopic about the Mexican artist, spiced by occasional moments in which Kahlo's paintings are made to morph into live action. Taymor, who made her movie-directing debut with the startling *Titus*, takes a disappointingly conventional approach to character, and except for the luscious palette she employs, her visual approach is pretty flat, too. Hayek is a bundle of energy, but her torridness has few emotional levels. Alfred Molina plays Kahlo's husband, the great muralist Diego Rivera, and Geoffrey Rush, looking like a revolutionary billy goat, plays Trotsky. They could have worked a bit more on their accents. Actually, Hayek's accent, which is authentic, sounds phony, too. She was probably just being hospitable to her co-stars. ■

Before you head for the theater, find out what **Peter Rainer** recommends at newyorkmetro.com/movies/rainer.

THEATER JOHN SIMON

Bay Tripper

David Henry Hwang takes on *Flower Drum Song,* set in a San Francisco nightclub, but it's Rodgers and Hammerstein who'd be singing the blues; a play about the death penalty is—*exhilarating.*

KENNETH TYNAN PUNNINGLY dubbed the 1958 Rodgers and Hammerstein musical **Flower Drum Song** "a world of woozy song." The current staging, with a new book by David Henry Hwang, may be panningly labeled "the world of woozy Hwang." Hard to say whether to blame p.c., Hwang's ego, or the recent vogue for new books—think also of the unfortunate revival of *The Boys From Syracuse.* Such rewrites are not unlike updating Hamlet's advice to Ophelia as "Get thee to a consciousness-raising group." The original book by Hammerstein and Joseph Fields, based on a fiction by C. Y. Lee, may have been naïve and sentimental, but it was of a piece with the songs and it dealt sympathetically with a then-novel subject. Hwang's attempt at political and social relevance merely grafts pretension on naïveté. (Among other things, it eliminates a secondary character who had the score's gorgeous ballad "Love, Look Away," now transposed down and belted by Lea Salonga, to less good effect.)

Not that the new story of romantic and showbiz intrigue in a 1960 San Francisco Chinatown performance space is without potential, but in Hwang's version it lacks all logic and consistency. The owner, old Wang, runs an unsuccessful Chinese Opera house that his son, Ta, hopes to turn into a nightclub. Wang is all too easily converted to performing blissfully in an irreverent cabaret act that makes a mockery of his traditional values. And Mei-Li, the sweet young illegal immigrant from Communist China, may no longer, as in the original version, compete with the nightclub's star stripper, Linda Low (the superb Sandra Allen), for Ta's affection: Now the two women must bond in anachronistic sisterhood. Mei-Li has a dramatically underdeveloped suitor, Chao, who wants to take her to Hong Kong with him. We also get Harvard, a stereotypically caricatured homosexual, and Madame Liang, a rapacious theatrical agent who inexplicably falls for Wang and vice versa. There is, further, Chin, Wang's gently avuncular friend—in short, a set of clichés and near clichés no better than the supposed oversimplifications of 1958.

Flower Drum Song
Revival of the 1958 Rodgers and Hammerstein musical.

The Exonerated
By Jessica Blank and Erik Jensen.

Say Goodnight Gracie
By Rupert Holmes; starring Frank Gorshin. See Theater listings for details.

SWEET AND LOW DOWN: Sandra Allen as Linda Low, a stripper on the verge of a feminist awakening, in *Flower Drum Song.*

Much of the performing works. Lea Salonga is as appealing in San Francisco as she was in Saigon, and Randall Duk Kim does justice to both the austere Wang and the comic Sammy Fong he turns himself into. Alvin Ing and Hoon Lee make the most of Chin and Chao, respectively, but Allen Liu cannot salvage the unsalvageable Harvard, and Jodi Long makes the obnoxious Madame Liang even more so. Robert Longbottom's direction and choreography—like Robin Wagner's décor, Gregg Barnes's costumes, and Natasha Katz's lighting—do not stint on the razzmatazz, and most of the songs, even wrenched out of context, are not without charm—charmlessness is left up to Jose Llana, whose Ta I would happily say ta-ta to.

DOCUDRAMAS CAN TAKE LIBERTIES WITH THE truth in subtle, sometimes unintentional ways. But I have no reason to disbelieve Jessica Blank and Erik Jensen that the vast majority of **The Exonerated** is "as it was said two, five, ten, and twenty years ago by the actual participants." These are six people who spent from 2 to 22 years on death row, were then found innocent, and eventually were set free. Besides interviewing them, Blank and Jensen "spent countless hours in dusty courthouse record rooms" unearthing how these things came to pass. Mistaken for law students, the pair were allowed to proceed. "With a few exceptions, each word spoken . . . comes from the public record."

The ten seated actors, with scripts—which, however, they barely use—enact the six victims as well as various family members and officials. What they say is moving not only because it is horrible and true but also because of how simply yet powerfully it

PHOTOGRAPH BY JOAN MARCUS.

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is expressed. Six decent but not initially extraordinary persons are transmuted by injustice, suffering, and endurance into speakers of something very close to poetry. We shudder to think how much of their lives was wrongfully annihilated by the state, with frequently delayed releases even after innocence was established, and not a penny in compensation. The equally guiltless husband of one woman was executed; she vows to be his living memorial. Whatever you may think of the death penalty, or of our system of justice, the play should make you think—and feel—some more.

Under Bob Balaban's direction, the ten actors are unerring. They are Charles Brown, David Brown Jr., Jill Clayburgh, Richard Dreyfuss, Sara Gilbert, Bruce Kronenberg, Phillip Levy, Curtis McClarin, Jay O. Sanders, and April Yvette Thompson. Honor to them all.

WITH **Say Goodnight Gracie,** RUPERT Holmes has contrived an anodyne little entertainment based on the life and performances of George Burns and those of his beloved wife and co-star, Gracie Allen. Adapted in part from Burns's rags-to-riches reminiscences, and in greater part from George's solo and the pair's duo material, the show combines a nostalgic sashay down memory lane with a joke book containing some of G & G's greatest hits.

For their joint turns, Gracie would say or do something silly-peculiar about which George would question her, whereupon would come Gracie's silly-comic answer. Why, George would ask, did she not go through with her planned trip to Dublin? Because nearing the airport, she saw the sign AIRPORT LEFT. Why was she reading a book under the bed? Because she was told to "read Dr. Jekyll and hide." Ninety minutes of such gags, however funny, had me gagging—the whole loomed considerably smaller than the sum of its parts—but the ostrich-stomached audience was lapping it all up. Slide projections and Didi Conn's voice gave us Gracie; George was there in the almost too too solid flesh of Frank Gorshin, who looked, sounded, and acted the part to a T—a T partly for John Tillinger, who directed.

The show's conceit is that George must be instructed by God (whom he impersonated in three movies) to audition for a place in paradise by recapping his life. He does so, and you'll be glad to hear he passes the test. Still, the prospect of spending an eternity with George Burns might induce one to choose, like Aucassin, the other place. ■

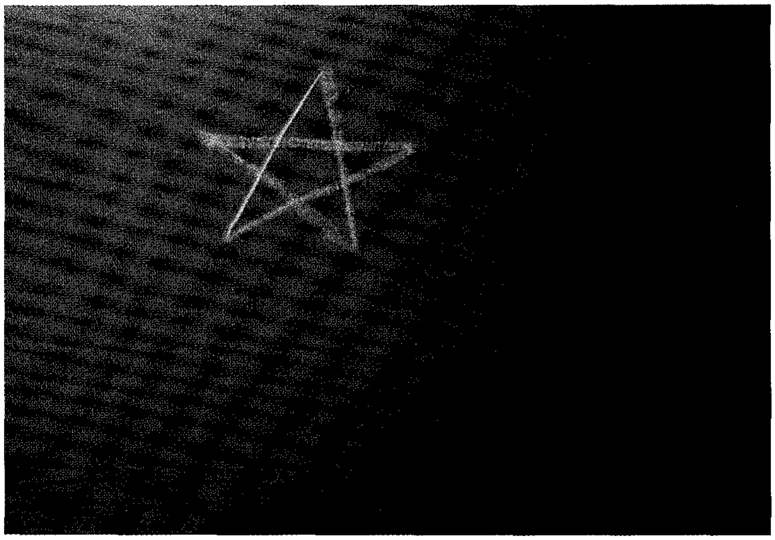
John Simon's reviews can be read at nymetro.com/archive/simon.

ART MARK STEVENS

Gray Matters

In the smudged, partially erased chalk-on-blackboard images of Gary Simmons, nothing—and everything—is black and white.

Gary Simmons IS A BLACK artist in love with gray. He is known for his "blackboards," on which he draws, smudges, and erases images in chalk, creating a spectrum of subtle, ghostly hues on the schoolroom surface. His interest in gray is metaphysical as well as visual, for he cultivates ambiguity, indirection, and impermanence. At his mid-career retrospective at the Studio Museum in Harlem, organized by Thelma Golden, Simmons consistently turns answers into questions and shouts into whispers. Maybe that's why this teacher is such an unexpected figure in contemporary art. Aren't black artists supposed to be angry, ideological, or confrontational? But there are no *supposed to*'s in Simmons, although his work is steeped in issues of race and class. On his aptly named blackboard—a symbolic screen for black thought—he regularly declares his freedom from all declarations.



NOT FADE AWAY: From his Studio Museum retrospective, Gary Simmons's *Sky Erasure Drawing* (1996).

As a young artist, Simmons began in a fairly conventional manner, lampooning racial stereotypes such as the street-corner crows in the Disney movie *Dumbo*. His studio was in a former school; over time, he began to make chalk drawings on rolling blackboards inside the building. He would fudge and partially erase chalk marks with his fingers, leaving behind shimmering traces of imagery that he would eventually rub out altogether—leading to his so-called erasure style. Something about the ephemeral life of these drawings, which appeared full of memory and whimsy, appealed to him. Perhaps it was their dreamlike quality or the way they could not be fixed in place. Not surprisingly, Simmons found himself attracted to the melancholy theme of faded glory and decaying opulence; the passing of time could destroy not only teachings but aspirations. In *The Ballroom*, he evokes the lost glamour of the Jazz Age, blurring lines until the image seems to recede into misty memories. In *I Wish, I Wish, I Wish*, the phrase itself dissolves into the haze of chalk, as if no personal desire can hold for long. And in *Boom*, an apocalyptic explosion melts softly away.

Gary Simmons
At the Studio Museum in Harlem; through 1/5/03.
See Art listings for details.

Simmons's most ambitious works are huge, mural-size chalk drawings that he creates for particular locations—and then erases. For SITE Santa Fe last summer, he made a work called *A House Divided* in which he depicted a cabin that looks like a sharecropper's shack being pulled in half; the lines have a powerful visual ripple, reminiscent of fire, water, or smoke. For the current New York show, he has made a mural of two enormous bird houses or cages that appear to be twirling rapidly around. Their form evokes many other things, too: the fury of a tornado, the swinging lanterns of a trainman, the Dionysian freedom of dancers circling faster and faster. An empty bird house, like a faded ballroom, can be ornate—and an invitation to melancholic reflection. It's a home, but an unnatural one. It evokes freedom and slavery, escape and safety. Its inhabitants may sing, but the song may be one of loss. Who or what lives in Simmons's whirling houses is not certain. But the image is luminous, like something radiant seen through the fog.

A birdcage can be used to symbolize black history and experience. And an image that consists of black and white, even when they're mixed to make gray, can reflect a world rooted in race. But Simmons's art also seems to embody more universal themes. He appears obsessed by the moment that comes *after*—after the glory years, after the great pronouncements, after the big bang. There is nothing necessarily bleak about such a condition: Simmons, at his blackboard, is a dreamy teacher who obviously relishes this rich aftermath. In one video work, he makes a blackboard of the sky and then, using a skywriter for chalk, draws a rough star in the air. Although the pilot creates confident spurts of white, the lines eventually pull apart, becoming just scribbles in the sky. Even as we create our stars, Simmons seems to suggest, they fade away—leaving behind a new blackboard upon which to project passing certainties and changing dreams. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

PHOTOGRAPH FROM THE STUDIO MUSEUM IN HARLEM.

cue **CLASSICAL MUSIC** **PETER G. DAVIS**

Latin Nights

At Carnegie Hall, the Chicago Symphony scores with a simple evening of Spanish-themed music; Leon Botstein trots out his favorite Strauss mummy—again.

FOR ITS FINAL ENCORE AT CARNEGIE Hall's opening concert of the season, the **Chicago Symphony Orchestra** sailed into "Tico-Tico," a Brazilian specialty number made famous 60 years ago by that small icon of forties film camp, pop organist Ethel Smith. That gives you an idea of the easy-listening musical tone of the evening, an affair dominated by the Spanish-flavored works of Manuel de Falla and Maurice Ravel. Nothing wrong with that—New York's musical institutions have launched their new seasons with far less substantial fare, and the works heard on this occasion are popular for very good reasons. Still, it seemed a bit much for conductor Daniel Barenboim to suggest that the four Ravel scores—*Rapsodie Espagnole, Pavane Pour une Infante Défunte, Alborada del Gracioso,* and *Boléro*—were consciously ordered to correspond to the traditional movements of a symphony. Such grandiose sophistry is hardly necessary, but this conductor has always had a way of making simple things seem complicated.

Luckily, Barenboim allowed the music to speak for itself—he even stood mostly motionless, hands at his side, during the *Boléro* and let his virtuoso band develop this orchestrational tour de force. The CSO was also more or less on its own while Barenboim tended to the relatively modest yet omnipresent piano part of Falla's *Nights in the Gardens of Spain.* I suppose anyone with many years of concertgoing might recall more stylish readings of these works (surely Ravel performances reached some kind of peak during Charles Munch's reign over the Boston Symphony in the fifties), but I'm not inclined to complain. The Chicago Symphony has scarcely suffered under Barenboim's leadership, and the sheer instrumental excellence of the playing was more than enough to start off Carnegie Hall's new season on a high.

Chicago Symphony Orchestra
Conducted by Daniel Barenboim at Carnegie Hall.

Die Ägyptische Helena
Opera by Richard Strauss, American Symphony Orchestra, conducted by Leon Botstein at Avery Fisher Hall.

EASY LISTENING: At Carnegie Hall, Barenboim and the Chicago Symphony played safe (but smart) with Ravel and De Falla.

IT WAS NEARLY FIVE YEARS AGO THAT LEON Botstein led the American Symphony Orchestra in a concert performance of Richard Strauss's **Die Ägyptische Helena**, the fifth and, according to conventional wisdom, the least of the composer's six operatic collaborations with Hugo von Hofmannsthal. Nothing if not persistent, Botstein and the ASO were back in Avery Fisher Hall recently, performing the same work, with Deborah Voigt once again singing the title role. There are two possible explanations for this unexpected encore. One is that Botstein is genuinely convinced that *Die Ägyptische Helena* is the misunderstood masterpiece of the Strauss-Hofmannsthal collaboration, and he plans to perform it until the rest of the world comes around. Then, too, Telarc was eager to record the opera with Voigt, now perhaps the leading Strauss soprano of the day, and here was one practical way to go about it.

This Strauss fan has been brooding over *Die Ägyptische Helena* for years but is still unconvinced, even by Botstein's passionate advocacy (in my revisionist opinion, Strauss and Hofmannsthal reached their peak in Act One of *Arabella*). There are gorgeous pages in this peculiar gloss on the postwar fate of Helen and Menelaus, but there are also long passages where the composer is clearly baffled by his librettist's more esoteric flights of fancy, both in the original 1928 version (which Botstein prefers) and in the 1933 revision. For those who share the conductor's enthusiasm, Telarc's recording should make rewarding listening after the live-performance errors are patched up. Voigt is a vocally sumptuous although interpretively bland Helena, and Carl Tanner, if underpowered, brings more tonal allure to Menelaus's impossible music than most tenors. Celena Shafer is a superb Aithra whose glittering soprano dances accurately and expressively over the notes, and Christopher Robertson makes appropriately brutal noises as the desert chieftain Altair. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

PHOTOGRAPHED BY HIROYUKI ITO.

TELEVISION JOHN LEONARD

Intestinal Fortitude

You'd be a hungry mom, too, if you'd been cooped up in a statuette with your daughter for 600 years. In *Saint Sinner*, the ghoulish pair find there's more to Seattle than Starbucks.

WHEREAS MONKS WILL be always moping about the monastery, succubi have more fun. Consider, for instance, Munkar and Nakir (Mary Mara and Rebecca Harrell), the mother-daughter demons Clive Barker inflicts on an unwary world in **Saint Sinner**. For almost 600 years, ever since Saint Nicodemus of Alexandria captured them, Munkar and Nakir have been locked up inside a pint-size statue, helpless to do harm. But in 1815 in the Pacific Northwest, Brother Tomas (Greg Serano) and Brother Gregory (Antonio Cupo) happen to rummage around in a relic room where their order stores "evil and unnatural objects." Before you can say Pandora, Brother Tomas is unconscious, Brother Gregory has been drained of his essential fluids, and Munkar and Nakir, wearing most of Victoria's Secrets, have fled through a kind of Stargate portal into twenty-first-century Seattle.

Time travel makes them very hungry. Of the two, Nakir is the more enthusiastic seductress, while Munkar seems rather to specialize in spinning webs to hold their prey for harvesting. But both are seen sucking on the intestines of their victims as though they were hookahs. That they also bicker could just be mother-daughter stuff. Still, as one expects of an impresario of multimedia kink like Clive Barker, there are also same-sex subtexts, domination scenarios, and a truly disgusting demonic birth scene. Nor have I mentioned the amusement-park Ferris wheel, the Goodyear Brain, or the maggots.

Clive Barker Presents Saint Sinner
Saturday, October 26;
9 to 11 P.M.; Sci Fi.

Case of Evil
Friday, October 25;
8 to 10 P.M.; USA.

Will Brother Tomas with his magic phallic dagger show up from the embarrassed past in time to abort an obscene future? Is it absolutely necessary that the Seattle cop (Gina Ravera) who helps Tomas does so only because she has Oedipal problems? And how come when we first meet Tomas in his young monkhood, as when we last see him after the erotic hugger-mugger, he is naked except for a diaper? If *Saint Sinner* reminds you of Crouching Buffys, Species Terminators, a Little Shop of Horrors, and a Hannibal the Cannibal, it's supposed to.

AB FAB: In *Saint Sinner*, Mary Mara, left, and Rebecca Harrell as succubi who really want to get inside your head.

Just as **Case of Evil** will remind you of every variation on Sherlock Holmes that the screen is heir to, plus every serial killer since Jack the Ripper. James D'Arcy stars as a younger Sherlock, 28 years old, a smoker of cigarettes instead of a pipe (not yet having made the acquaintance of either opium or cocaine), who's suddenly world-famous for having knocked off the murderous Professor Moriarty (would you believe Vincent D'Onofrio?). Except that he didn't. The Professor snookered him. So while this Sherlock who takes his "genius" rather too seriously sleuths about in search of "an unusually short one-armed man with medical training, who may or may not be an abortionist and/or a morphine addict but who gives every appearance of both cutting up the local prostitutes and having them for lunch," the evil Professor M. will be busy cornering Greater London's heroin market.

In order for a D'Onofrio to deceive a D'Arcy, there has to be a Gabrielle Anwar, an actress in need of a part. No matter how cute she is, which is very, this part will cost Anwar dearly, but not at least until Sherlock has actually gone to bed with her. Otherwise, what we get is top hats and horses in lots of fog, swords in walking sticks, the autopsical help of Dr. Watson (Roger Morlidge), the fraternal assistance of Mycroft Holmes (Richard E. Grant), the huffing and puffing of Inspector Lestrade (Nicholas Gecks), abductions, addictions, dungeons, and a duel to the death inside Big Ben. Ridiculous, but entertaining. I am much happier with D'Onofrio as a campy criminal mastermind than I am with him as the supercop on *Law & Order: Criminal Intent*. If Vincent ever showed up across the street on *Law & Order: Special Victims Unit*, they'd

PHOTOGRAPH BY PAUL MICHAUD.

immediately peg him as a Peeping Tom at least, if not a sniffer of bicycle seats.

May I suggest the glorious alternative of Laurie R. King's Sherlock Holmes–meets–Mary Russell series? *The Beekeeper's Apprentice* may be more fun than anything Sir Arthur Conan Doyle wrote.

- **Extreme Variety** (OCTOBER 23; 8 TO 9 P.M.; NBC), with Tom Cavanagh standing in for Ed Sullivan, brings us, direct from Le Théâtre des Arts at the Paris Hotel in Las Vegas, a guy who eats lightbulbs, a woman who dances inside a flaming hula hoop, a chain-saw juggler, and trained house cats.

- **Elie Wiesel: First Person Singular** (OCTOBER 24; 10 to 11 P.M.; Channel 13) listens to the Holocaust survivor, author, human-rights activist, and Nobel Peace Prize winner think out loud about his childhood in Romania, his war years in a death camp, his argument with God, art after Auschwitz, and his long journey from Paris to New York to Jerusalem to Oslo. Most moving as well as depressing is his consternation—unto an uncomfortable silence—at the endless bloodletting in the Middle East.

- **Women Rock: Girls & Guitars** (OCTOBER 25; 10 P.M. to midnight; Lifetime) features Gloria Estefan, Michelle Branch, Chaka Khan, and the Pretenders in a concert to raise public awareness of breast cancer and medical research to fight it. Jennifer Love Hewitt, who hosts, will also perform. But hold out for Chrissie Hynde.

- **Hornets From Hell** (OCTOBER 27; 8 TO 9 P.M.; MSNBC) are what *National Geographic Explorer* finds in the mountains of Japan, venomous two-inch giants, each of whom can fly up to 25 miles per hour and kill 40 European honeybees per minute. On the other hand, they are also a protein source, and the resourceful Japanese have synthesized properties of their larval saliva to concoct a popular sports drink.

- **Sightings: Heartland Ghost** (OCTOBER 27; 8 to 9:33 P.M.; Showtime), based (of course!) on a true story, stars Beau Bridges and Nia Long as ghost-busters for a popular television series who end up in High River, Kansas, trying to explain why Gabriel Olds and Thea Grill hear whispering noises, experience temperature drops, watch household items levitate, and see lurid images of long-dead people. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

IN BRIEF

Pop Music | Ethan Brown

Suicide American Supreme (Mute)

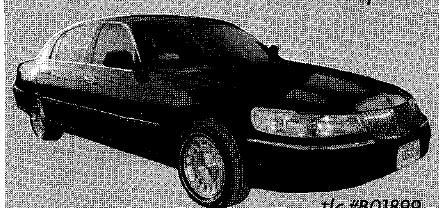
PUNK ROCKERS OFTEN PREENED OVER GRATing sonics, but Suicide—Martin Rev and Alan Vega—truly made noise that annoys. In the late seventies, the downtown duo fashioned a primitive, purposefully atavistic brand of electronic music that had more in common with punk than the sort of refined approach of groups like Kraftwerk or Can. Audiences—even downtown New Yorkers—hated it so much that Vega was often chased from the stage (and even attacked) during performances.

Like a lot of things that seemed terrible (or terribly unimportant) at the time, Suicide has emerged as particularly influential over the years, thanks to a whole slew of bands fashioned in their image, from Soft Cell to Peaches.

Displaying a sense of timing that's eluded them in the past, Suicide are releasing **American Supreme**, their first album in over a decade, this week. With Vega's choppy, Beat-inspired lyrics and Rev's often crude sense of sonics, *American Supreme* is remarkably similar to the group's seventies work. But that doesn't mean the album isn't challenging. In fact, *American Supreme* proves that Suicide can reach backward and still remain ahead of the pack.

Even in its least compelling (or completely annoying) moments, there's a refreshing daftness and a disregard for the confining strictures that rule electronic music. "Damn Rain Damn Train" moves to a blippy, reggae-style rocksteady beat; "Power Au Go Go" features cavernous echoes that rival the best dub producers; and both "Wrong Decisions" and "Televised Executions" joyously rework familiar sources of hip-hop samples (the Mohawks' much-used "Champ" in particular).

Much of *American Supreme* recalls the berserk freneticism of proto-hip-hop singles like Rammellzee and K-Rob's "Beat Bop." The comparison is instructive: "Beat Bop" was produced by Jean-Michel Basquiat, and Vega, too, is an artist (he even had a show at Deitch Projects earlier this year). This can lead to insufferable excesses—Vega's stream-of-consciousness rants can sometimes flow into Jim Morrison–esque messianism—but *American Supreme* is art made with a prankster's sensibility. ■



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Sea Change

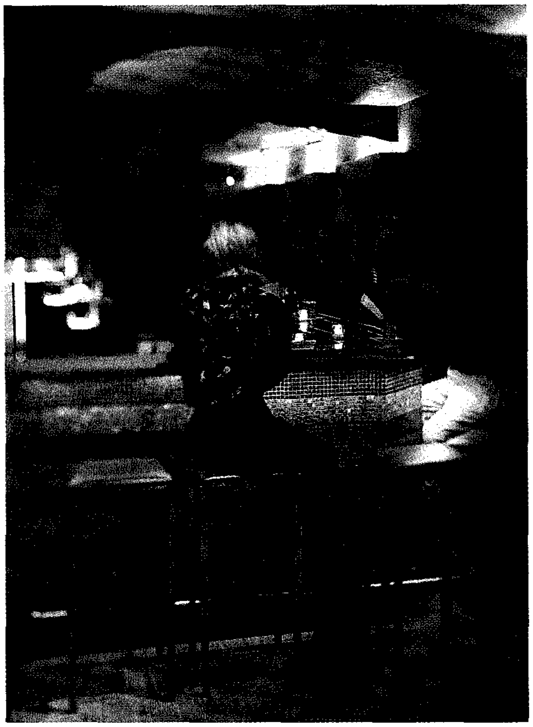
Fish guru Rick Moonen has left the safe harbor of Oceana to helm his own ship, RM. And he's never been sailing smoother.

A CHEF I KNOW WHO HAS worked in various kitchens around town likes to paraphrase F. Scott Fitzgerald when he talks about one of the strange psychological divides in his profession. "Seafood chefs," he says, "are different from you and me." This chef is a meat man, of course, an aggressive, boisterous character used to spending long hours muscling chickens and slabs of beef over a hot open flame. "Meat is hard physical labor," he says. "The fire is hot, you get sweaty, you're doing variations of the same thing over and over again; it takes a certain brutish kind of personality to work the grill." Then there are the seafood chefs. "There's a little more imagination on the fish side," says the meat guy. "Seafood types tend to be finicky, sensitive people; they're more precise and intellectual. It's like cats versus dogs, and they're the cats."

I thought of this distinction the other day while dining at **RM**, the tidy, inventive, very catlike establishment opened recently by the seafood chef Rick Moonen. Moonen, as all the local food world knows, was for several years the executive chef and a partner at the distinguished midtown seafood restaurant Oceana. Oceana is an elegantly compact restaurant with a beamy, nautical feel, and so, to a slightly less flashy degree, is RM. The grottolike space comprises three adjoining rooms, parts of which have been patterned with glittery terrazzo tiles. The rafters in one of the rooms are ribbed as on a boat, there are giant luminous seashells scattered here and there for decoration, and in the back dining room there's even a peaked, yacht-style skylight, through which diners can monitor the city's changeable seaport weather.

RM
33 East 60th Street
(212-319-3800).

Not that you'll spend a lot of time gazing out the windows at RM. As befits a seafood impresario of Moonen's stature, most of the action here unfolds on the plate. My first appetizer was a delicious velouté, infused with roasted garlic and folded with bits of cod and salty pancetta. The soup had the light, creamy texture of melted ice cream and left a pleasing slick of richness down the back of my throat. After that came a cool orange strip of Arctic char cured in preserved lemon and flavored with a drop of dill oil. Then there was hamachi lightly braised in ginger tea, and yellowtail tataki crusted in pepper and laid in ribbons over slices of peach and soft avocado. These dishes were small and neatly packaged, and before long, I found myself pecking at my food in an appraising, sensitive way, and nibbling in tiny little bites.



WATER SPORTS: Rick Moonen's shipshape bar at RM.

The main dishes on Moonen's monogrammed (and personally autographed) menu did nothing to dispel this general sense of feline largesse. The lobster was stacked in a little cupola (with crunchy bits of green apple at its base) and poached in butter to a delicious tenderness. The halibut "confit" was similarly delicate and fresh, and my potentially dreary skate was rolled in a light dusting of pistachio and tasted the way good skate should, which is to say almost like scallops. Two other potentially dreary fish—walleye and wild striped sea bass—were bundled in thin origami wrappers of potato and pancetta, respectively. The walleye reclined in a little bath of truffle sauce with pickled chanterelles, and the sea bass was tightly wound, like a tube of cotton, and flaked open in a pleasing way (into a littleneck-clam vinaigrette) when you tweaked it with your fork.

The prices at RM are almost modest compared with those at some of the fancier fish houses in town ($55 for three courses, including dessert), and the chef even throws in a decent piece of steak—the onglet cut, in a braised-short-rib jus—for the occasional ravenous beef-eater. The desserts tended to be as busy as the savory courses; the ones I sampled were almost uniformly acceptable, and one or two were better than that. One of these was a nectarine Tatin with a scoop of bittersweet white-miso ice cream. The other was a box of slim milk-chocolate wafers filled with whipped bananas, crisped rice, and a chewy base of bourbon-flavored pecans. It's a seafood guy's prim, tricky version of a banana split, and it tasted pretty great, even to a meat guy like me. ■

RM, Monday through Friday 5:30 to 10:30 P.M., Saturday 5 to 11 P.M. Prix fixe, $55; $45 for vegetarian menu; $100 for six-course kitchen tasting. *All* major credit cards.

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Adam Platt's reviews can be read at nymetro.com/archive/restaurants.

PHOTOGRAPH BY KENNETH CHEN.

Edited by Ben Kaplan

NEW THIS WEEK

All or Nothing
See Rainer, page 78. (2 hrs. 8 mins.; R) • Opens 10/25.

The Bank
Australian thriller about a corrupt banker (Anthony LaPaglia) who enlists a young mathematician (David Wenham) to alter the stock market. Directorial debut of Robert Connolly. (1 hr. 43 mins.; NR) • Opens 10/25.

By Hook or By Crook
Strange road movie about Shy (Silas Howard), an orphaned butch lesbian thinking about robbing a bank, who meets up with obsessive gender-bender Val (Harry Dodge). Wannabe heist film is all about the inability to reach one's goals in life. As such, it kind of sputters in place—sometimes disturbing, sometimes touching, but never quite gripping. (1 hr. 38 mins.; NR) • Opens 10/25.

Derrida
Bewitching documentary follows the seminal French philosopher around as he gives lectures, eats breakfast, and otherwise leads an ordinary life, all the while discoursing on existence and making sure to analyze the presence of a film crew in his house. Lighthearted and entertaining portrait is the last thing you'd expect from a film about the father of deconstructionism. (1 hr. 25 mins.; NR) • Opens 10/23.

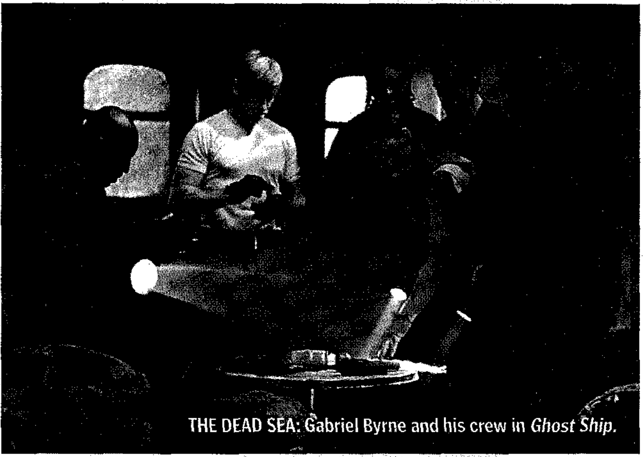
Food of Love
A thwarted romance between a young pianist (Kevin Bishop) and his idol (Paul Rhys), set in Barcelona and New York. Written and directed by Ventura Pons; adapted from the novel *The Page Turner* by David Leavitt. (1 hr. 52 mins.; NR) • Opens 10/25.

Frida
See Rainer, page 78. (2 hrs. 2 mins.; R) • Opens 10/25.

Ghost Ship
Horror film featuring Gabriel Byrne leading a team of investigators aboard the *Antonia Graza,* a sunken Italian cruise ship believed to be haunted. With Julianna Margulies and Isaiah Washington; directed by Steven Beck (*Thirteen Ghosts*). (1 hr. 28 mins.; R) • Opens 10/25.

Jackass: The Movie
Johnny Knoxville and friends take their painfully non-scripted stunts from MTV to the big screen. Directed by Jeff Tremaine. (See box.) (1 hr. 27 mins.; R) • Opens 10/25.

The Odds of Recovery
Personal documentarian Su Friedrich depicts her multiple odysseys through the medical establishment, thanks to a series of mysterious illnesses. Friedrich's surveillance-style camerawork brings out the horror in her bland surroundings, but the film is too diffuse and elusive (she also brings her relationships into play, but never with enough detail) to ever really make an impact. (1 hr. 5 mins.; NR) • Opens 10/23.



THE DEAD SEA: Gabriel Byrne and his crew in *Ghost Ship.*

Paid in Full
Story of the rise of crack cocaine in Harlem, as seen through its effect on two friends. Directed by Charles Stone III; with Mekhi Phifer and Cam'Ron. (1 hr. 33 mins.; R) • Opens 10/25.

Roger Dodger
See Rainer, page 78, and interview, page 90. (1 hr. 45 mins.; R) • Opens 10/25.

The Truth About Charlie
Director Jonathan Demme's romantic tale of betrayal and espionage stars Thandie Newton, Mark Wahlberg, and Tim Robbins. Remake of Stanley Donen's *Charade.* (See box.) (1 hr. 44 mins.; PG-13) • Opens 10/25.

REVIEWS BY BILGE EBIRI

Now Playing

Abandon
Katie Holmes plays a promising college senior at the center of an investigation, by smitten cop Benjamin Bratt, about her mysterious ex-boyfriend, who disappeared off campus years ago. Plodding, badly acted, and pointless film can't decide if it's a thriller, a romance, or a drama—and winds up being none. (1 hr. 39 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 31; 34; 41; 42; 43; 44; 47; 49; 51; 52; 54; 55; 57; 58; 60; 63; 65; 68; 71; 72; 74.

Ash Wednesday
Ed Burns wrote, directs, and stars in this film, with Elijah Wood, about brothers involved with Irish gangs in Hell's Kitchen. (1 hr. 38 mins.; R) • 20.

Auto Focus
Paul Schrader's movie about the sordid life of Bob Crane, the star of *Hogan's Heroes* who was murdered in 1978, has its low-key fascinations, but Crane, played with affable opacity by Greg Kinnear, is never much more than a cipher. That may be the point, but it's not a terribly interesting one. Schrader uses Crane, with his sex addictions and low-wattage stardom, as the straw man for a lot of point-making about the nature of celebrity and sexuality. Willem Dafoe co-stars as the video technician who becomes Crane's enabler. (Rainer; 10/21/02) (1 hr. 44 mins.; R) • 7; 12; 17; 29; 38.

Ballistic: Ecks vs. Sever
A reluctant secret agent (Antonio Banderas) is forced into battle against an enigmatic killing machine (Lucy Liu) who may have something to do with his missing wife. Scattershot actioner forgets about story and character. (1 hr. 49 mins.; PG-13) • 23; 58.

The Banger Sisters
Goldie Hawn and Susan Sarandon star in this clunky comedy that's like a cross between a whoopie cushion and a Hallmark card. Geoffrey Rush, in a rare bad performance, plays a frazzled failed screenwriter in an expendable subplot. (Rainer; 9/23/02) (1 hr. 34 mins.; PG-13) • 64; 66.

★ Barbershop
After selling his late father's neighborhood barbershop to a loan shark, an aspiring musician (Ice Cube) realizes its importance to his South Chicago community. Laid-back film recalls stoner classic *Friday*'s ambling, talky approach to inner-city comedy. Co-starring Cedric the Entertainer. (1 hr. 42 mins.; PG-13) • 1; 15; 17; 39; 40; 42; 43; 44; 49; 51; 53; 55; 58; 60; 61; 69; 72.

Below
A World War II American sub picks up three shipwreck survivors, and almost immediately, things begin to go wrong. Often gripping hybrid of submarine thriller and ghost story gets the ghost story right, but is a bit too messy to nail the sub part. Starring Bruce Greenwood. (1 hr. 46 mins.; R) • 1; 15; 16; 17; 42; 57; 60; 67; 72.

★ Biggie and Tupac
British documentarian Nick Broomfield explores the still unsolved, and probably related, murders of rappers Tupac Shakur and Biggie Smalls. (1 hr. 48 mins.; R) • 4.

★ Bloody Sunday
Paul Greenglass's stunning movie is perhaps the best filmed dramatization of civil war since Gillo Pontecorvo's *Battle of Algiers.* It takes place in one day—January 30, 1972—when British soldiers shot dead thirteen unarmed civilians taking part in a civil-rights march. James Nesbitt gives an extraordinary performance as the Protestant pol who organizes the march and is broken by its consequences. (Rainer; 10/7/02) (1 hr. 50 mins.; R) • 11; 24; 27; 48; 62; 74.

★ Bowling for Columbine
Michael Moore explores the culture of violence and guns in America, interviewing everyone from Charlton Heston to Marilyn Manson, and comes up with some surprisingly complex answers—most significantly, that ours is a society built on fear. Though Moore's own political views often wind up muddying his arguments, it's a film that needs to be seen. (2 hrs. 5 mins.; R) • 6; 14; 38; 45.

★ Brown Sugar
Two childhood best friends (Taye Diggs and Sanaa Lathan), bound by their lifelong love of hip-hop, secretly reassess their feelings for each other after one decides to get married. Winning romantic comedy treats its characters with surprising generosity, and Diggs and Lathan have an easygoing, engaging chemistry. (1 hr. 42 mins.; PG-13) • 1; 11; 12; 15; 16; 17; 27; 35; 40; 42; 43; 44; 49; 51; 53; 54; 55; 58; 60; 61; 63; 67; 69; 72; 74.

★ Comedian
This documentary by Christian Charles mostly follows Jerry Seinfeld around as he puts together a brand-new stand-up act. At its best, the film is a fascinating chronicle of how comics do their thing. (Rainer; 10/21/02) (1 hr. 19 mins.; NR) • 6; 41.

A Cuban Legend: The Story of Salvador Gonzalez
Portrait of Cuban muralist and self-proclaimed shaman Salvador Gonzalez follows him as he creates his delirious paintings and presides over Yoruba ceremonies. Bursting with color. (1 hr. 19 mins.; NR) • 4.

The Decalogue
Krzysztof Kieslowski's ten-part mini-series, each episode cheekily based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • 9.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 91.**

PHOTOGRAPH BY VINCE VALITUTTI.

8 Women
Odd comedy-mystery-musical-melodrama has some of France's greatest actresses as an extended family of women trapped in an estate after the man of the house has been murdered. Starring Catherine Deneuve, Isabelle Huppert, and Emmanuelle Béart. (1 hr. 53 mins.; R) • 6; 38; 62.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk, that is heavy going, but has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/3/02) (2 hrs. 52 mins.; NR) • 4.

Fidel
Not entirely balanced documentary follows Fidel Castro from his childhood to recent attempts to redefine himself in the post–Cold War era. Important (and often unheard) perspective on the Cuban leader as a voice for an emerging Third World consciousness is sure to anger the anti-Castro crew. (1 hr. 31 mins.; NR) • 8; 45.

Formula 51
Samuel L. Jackson plays a disgraced chemist-cum-drug dealer who travels to Liverpool to make a $20 million deal. With Robert Carlyle; directed by Ronny Yu. (1 hr. 32 mins.; R) • 1; 11; 13; 15; 16; 17; 31; 39; 40; 43; 44; 51; 55; 56; 58; 60; 67; 69; 72; 74.

The Four Feathers
Umpteenth remake of A. E. W. Mason's adventure yarn about a young British officer (Heath Ledger) who resigns his commission on the eve of war in the Sudan. Lack of any epic sweep or narrative consistency is downright criminal. (2 hr. 7 mins.; PG-13) • 25.

The Good Girl
Jennifer Aniston gives a surprising, darkly comic performance as a bored, married thirtysomething retail clerk who strikes up an affair with a brooding younger co-worker (Jake Gyllenhaal). (1 hr. 34 mins.; R) • 64.

The Grey Zone
Tim Blake Nelson directs Steve Buscemi, David Arquette, Harvey Keitel, and Mira Sorvino in this story of the *Sonderkommando*, the Jewish prisoners at Auschwitz who staged a revolt. (1 hr. 48 mins.; R) • 2; 30; 41.

Heaven
Tom Tykwer, of *Run Lola Run*, has directed a movie based on the last script completed by the late Krzysztof Kieslowski and turned it into a fuzzy allegory about fate and love and redemption. Cate Blanchett plays an English teacher in Italy who, intending to assassinate a drug dealer, accidentally murders several innocents instead. (Rainer; 10/7/02) (1 hr. 37 mins.; R) • 2; 38.

★ His Secret Life
A widow (Margherita Buy) falls in with a group of bisexual bohemians after discovering that her deceased husband had a gay lover (Stefano Accorsi). In Italian, with English subtitles. (1 hr. 45 mins.; NR) • 8.

How to Draw a Bunny
Posthumous documentary about New York Dadaist Ray Johnson as told by the likes of Chuck Close and Roy Lichtenstein; score by Max Roach. Directed by John Walter. (1 hr. 30 mins.; NR) • 5.

★ Igby Goes Down
The problem child of a rich family (Kieran Culkin) gets expelled from private school, flees a military academy, wanders around New York, and generally tries to avoid his distracted mother (Susan Sarandon), slimy godfather (Jeff Goldblum), and ambitious brother (Ryan Philippe). Awkward but engaging film slowly grows on you until its devastating finale. (1 hr. 38 mins.; R) • 1; 11; 12; 16; 29; 41; 45.

In Praise of Love
Jean-Luc Godard's latest movie has some stunning compositions and an elegiac tone, but it's also opaque and maddening and closed-off to human feeling. (Rainer; 9/9/02) (1 hr. 38 mins.; NR) • 9; 10.

Jonah: A VeggieTales Movie
CGI-animated children's film features talking vegetables reenacting the biblical story of prophet Jonah (here portrayed as a snooty English asparagus). Pretty pictures and intermittent bursts of wit may keep the kiddies engaged, though the bluntly moralistic song-and-dance numbers will surely alienate some. (1 hr. 23 mins.; G) • 3; 15; 23; 40; 41; 44; 48; 50; 51; 58; 60; 63; 69; 74.

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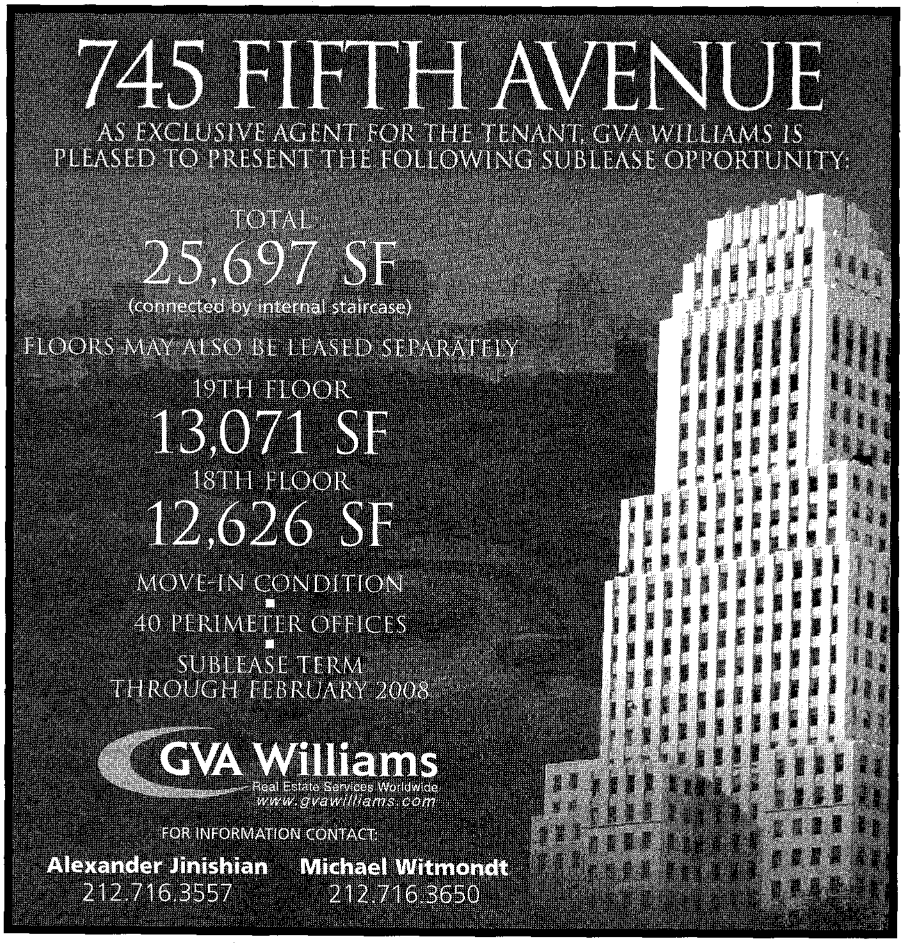
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York gets sidetracked in a small midwestern town, and the gangster's wannabe son (Barry Pepper), along with some tough-guy friends, tries to retrieve it. Extremely violent film offers one nauseatingly obvious plot twist after another. Co-starring Vin Diesel. (1 hr. 31 mins.; R) • 1; 11; 12; 15; 16; 23; 32; 39; 42; 43; 44; 49; 51; 55; 57; 58; 60; 61; 63; 67; 70; 71; 72; 74.

★ The Last Kiss

A spirited Italian romantic comedy directed by Gabriele Muccino and starring Stefania Sandrelli with enough arm-waving to power a windmill. (Rainer; 8/26/02) (1 hr. 57 mins.; NR) • 9.

★ The Man From Elysian Fields

A desperate novelist (Andy Garcia) becomes a male escort, ending up in an arrangement where he must satisfy an aging literary icon's wife (Olivia Williams) while helping the author (James Coburn) finish his massive final novel. Bizarre tale of literary lust and intrigue works like a charm. (1 hr. 45 mins.; R) • 2; 19; 62.

Moonlight Mile

Jake Gyllenhaal is startlingly good as the fiancé of a murdered girl in this otherwise soapy drama starring Dustin Hoffman and Susan Sarandon as the girl's parents. (Rainer; 9/30/02) (1 hr. 43 mins.; PG-13) • 2; 3; 17; 18; 41; 46; 48; 61; 72.

Mostly Martha

An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. Gains power and charm thanks to Gedeck's nuanced performance. (1 hr. 47 mins.; PG) • 3; 62.

My Big Fat Greek Wedding

Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 12; 15; 16; 17; 28; 36; 41; 44; 48; 49; 55; 58; 61; 62; 67; 70; 71; 72; 73; 74.

★ Naqoyqatsi

Third installment in Godfrey Reggio's trilogy of meditative, collagelike documentaries (*Koyaanisqatsi* and *Powaqqatsi* were the others) is the most introverted of the three. An eerie look at an increasingly dehumanized modern world, both lovely and terrifying. (1 hr. 29 mins.; PG) • 2.

★ On Guard!

Elaborate period swashbuckler features Daniel Auteuil as a hired sword helping protect an equally talented but free-spirited nobleman (Vincent Perez). Veteran director Phillipe De Broca mixes French historical melodrama with broad comedy and wildly choreographed swordfights. The results are tremendously entertaining but decidedly frivolous. (2 hrs. 8 mins.; NR) • 26.

One Hour Photo

Mark Romanek's antiseptic horror show is about an antiseptic photo developer, played by Robin Williams, whose picture-perfect fantasies of a suburban family are quashed. (Rainer; 8/26/02) (1 hr. 36 mins.; R) • 64.

Pokémon4Ever

Latest installment in the popular kids' series features time travel, four-legged machines, bizarre treelike monsters, and the usual dosage of haphazard animation and bright, flashing colors. It appears to be a spoof on *The Terminator*, but as usual, only kids will make any sense of it. (1 hr. 16 mins.; G) • 3; 23; 40; 42; 43; 44; 51; 55; 58; 60; 74.

★ Punch-Drunk Love

Paul Thomas Anderson's new movie stars Adam Sandler as a dweeb who works in the San Fernando Valley. He's in a fight with a phone-sex outfit trying to extort him and he's in love with a woman, played by Emily Watson, who seems remarkably unconcerned with all of his baggage. What makes this movie not at all like other Sandler movies is the rage that periodically boils up inside him. Anderson wants us to see the fury coiled inside the mildness, but there's a lack of human conviction to this genuinely odd movie that keeps it from fully connecting with us. (Rainer; 10/14/02) (1 hr. 29 mins.; R) • 11; 16; 17; 34; 41; 55; 69; 72.

Real Women Have Curves

Patricia Cardoso's Sundance award winner is about a strained mother-daughter relationship, set in East L.A. Starring newcomer America Ferrera. (1 hr. 25 mins.; PG-13) • 6; 38.

Red Dragon

Prequel to *Silence of the Lambs* has FBI investigator Will Graham (Ed Norton) utilizing the services of former nemesis Hannibal Lecter (Anthony Hopkins) to catch a deadly serial killer (Ralph Fiennes). By-the-numbers thriller has neither *Hannibal*'s operatic silliness nor *Silence*'s chilly austerity, but still manages its share of shocks. (2 hrs. 6 mins.; R) • 1; 11; 12; 15; 16; 17; 29; 31; 37; 39; 40; 42; 43; 44; 47; 48; 49; 51; 54; 55; 56; 58; 59; 60; 61; 63; 67; 69; 70; 71; 72; 73; 74.

The Ring

Naomi Watts stars in Gore Verbinski's remake of a Japanese horror film about a haunted videotape; its viewers wind up dead seven days after seeing the film. (1 hr. 55 mins.; PG-13) • 1; 11; 12; 15; 16; 22; 23; 29; 31; 39; 40; 42; 43; 44; 49; 51; 52; 55; 56; 58; 60; 63; 68; 70; 71; 72; 74.

★ The Rules of Attraction

Hyperstylized treatment of the Bret Easton Ellis novel about a bunch of college kids obsessed with one another, whose lives revolve around massive parties. Episodic film seems at times to be as confused as its characters, but it has wit, energy, and great performances (particularly by James Van der Beek as a sensitive drug dealer) to spare. (1 hr. 50 mins.; R) • 1; 7; 14; 15; 16; 23; 34; 39; 42; 49; 61; 74.

★ Safe Conduct

Bertrand Tavernier's headlong, spacious entertainment is about Resistance fighters who worked undercover in a German-run film studio in Paris during World War II. Close to three hours, but it flies by. Jacques Gambin and Denis Podalydes co-star. (Rainer; 10/21/02) (2 hrs. 10 mins.; NR) • 20.

Secretary

James Spader plays a heavily uptight lawyer and Maggie Gyllenhaal the secretary who lures him into S&M in this naughty trifle with Buñuelian pretensions. (Rainer; 9/23/02) (1 hr. 51 mins.; R) • 2; 12; 16; 32; 45; 46; 48; 62.

Sex and Lucía

Spanish filmmaker Julio Medem's tale about a Madrid waitress (Paz Vega) retreating to a mysterious island to recall her love affair with a now-dead boyfriend (Tristan Ulloa). (2 hrs. 8 mins.; NR) • 9.

Shanghai Ghetto

Documentary about the plight of European Jews who fled Nazism and made their way to Shanghai. Inherently engaging topic is given the standard talking-heads treatment, resulting in an informative and worthwhile, if visually uninteresting, film. (1 hr. 40 mins.; NR) • 8; 62.

Signs

M. Night Shyamalan's movie is a ponderous and portentous exercise in religioso sci-fi with occasional, and welcome, overtones of humor. Mel Gibson plays, stolidly, an Episcopal priest who has given up the faith. Then the corn fields behind his homestead become mysteriously imprinted with circle designs, and before you know it, UFOs are on their way. Joaquin Phoenix co-stars. (Rainer; 8/12/02) (1 hr. 22 mins.; PG-13) • 25.

★ Spirited Away

A marvelously lyrical and disturbing animated feature from Japan about a 10-year-old girl's adventures in a fantasyland that owes much to Grimm and Lewis Carroll and yet is wholly the filmmaker's own. Too upsetting for very young children, but all others should be entranced. (Rainer; 10/7/02) (2 hrs. 2 mins.; PG) • 6; 14; 23; 27; 41; 52; 69.

★ Spy Kids 2

Robert Rodriguez's innovative, fun sequel, bursting with gadgets and monsters, is not so much an attempt to tell a story as an homage to the great fantasy films of the past. (1 hr. 40 mins.; PG) • 25; 51; 58.

Sweet Home Alabama

A hot young New York designer (Reese Witherspoon) gets proposed to by the mayor's son (Patrick Dempsey), then heads home to Alabama to procure a divorce from her estranged husband, trying to cover up her impoverished past. (1 hr. 45 mins.; PG-13) • 1; 11; 12; 15; 16; 17; 27; 29; 37; 39; 42; 49; 50; 51; 52; 55; 57; 58; 60; 61; 67; 70; 71; 72; 73.

Swept Away

Madonna plays a rich bitch on a cruise who ends up on a desert island with the ship's mate she berated. Guy Ritchie's remake of the Lina Wertmuller yowlfest is perhaps the worst film to be set mostly on an island since the Brooke Shields–Christopher Atkins *Blue Lagoon*. It's official: Madonna is not a movie star. Adriano Giannini (son of Giancarlo) co-stars. (1 hr. 36 mins.; R) • 7; 16; 23; 29; 41; 61; 74.

Take Care of My Cat

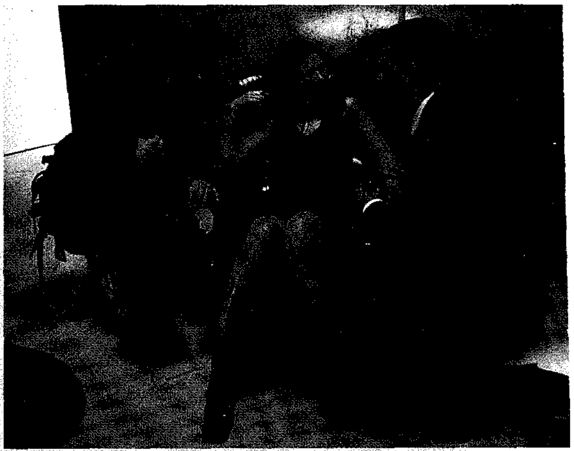
A story of five young high-school girls, set in South Korea. (1 hr. 25 mins.; NR) • 8.

The Transporter

A former soldier (Jason Statham) who transports goods for various shady characters gets involved with an international slavery ring after rescuing a mysterious woman (Shu Qi). Comic-book-style story gets comic-book-style treatment, with wacky stunts, giddily incongruous fight scenes, and ridiculous macho posturing. Doesn't make much sense, but who cares? (1 hr. 32 mins.; PG-13) • 1; 3; 13; 15; 17; 29; 33; 36; 42; 47; 49; 50; 52; 54; 55; 56; 59; 61; 63; 65; 66; 68; 70; 71; 72; 74.

Spotlight

Jesse's Girls



SLEEPERS: Eisenberg and Campbell Scott woo Mina Badie in *Roger Dodger.*

Slumped in a booth at Johnny Rockets, **Jesse Eisenberg**, the Woody Allen-ish 19-year-old star of Dylan Kidd's *Roger Dodger*, is bemoaning his inexperience with girls. "I've only been on one date," he says, befitting an actor who plays a virgin who comes to Manhattan to do more than just learn about sex. "I didn't even know it was a date, either. I didn't find out until her mom told me it was." (He might have considered a workplace romance: The film co-stars Elizabeth Berkley and Jennifer Beals.) Professionally, though, Eisenberg needs no coaching. His next film is the anticipated *The Emperor's Club*, in which he plays opposite Kevin Kline. "Kevin comes into a film with such stature—there was a lot of pressure. I just didn't want to screw up," he says, before the conversation turns back to women. "I went to this party last night and this girl wanted to dance, but I didn't do it. I guess I'm still shy, even after this film." Opens October 25.

PHOTOGRAPH BY PETER FIGETAKIS.

Tuck Everlasting
Fantastical teen love story about a 15-year-old girl (Winnie Foster) who discovers the neighbors' immortality secret (William Hurt, Sissy Spacek) and falls for their son (Jonathan Jackson). Directed by Jay Russell (*My Dog Skip*). (1 hr. 36 mins.; PG) • 1; 11; 12; 15; 16; 18; 23; 31; 41; 52; 55; 57; 71; 72; 74.

The Tuxedo
A hapless chauffeur (Jackie Chan) assumes the role of his debonair secret-agent boss after putting on his state-of-the-art crime-fighting tuxedo. Chan's legendary charisma is still present, but even that can't save this dull mishmash of spy-movie clichés and lazy action sequences. Co-starring Jennifer Love Hewitt. (1 hr. 35 mins.; PG-13) • 1; 7; 15; 17; 31; 40; 41; 42; 43; 44; 49; 51; 52; 54; 55; 56; 58; 59; 60; 61; 67; 69; 70; 72; 73; 74.

Welcome to Collinwood
Five dim novices attempt to steal a safe by breaking into the apartment next door, with naturally bumbling results. Film makes the near-fatal mistake of mistaking unpleasantness for quirkiness. Starring Sam Rockwell and William H. Macy. (1 hr. 28 mins.; R) • 3; 23.

★ White Oleander
Homiletic but affecting. It's about a young girl and her convicted-murderer mother and the various foster families the girl passes through. Alison Lohman is the troubled teen, Michelle Pfeiffer is her mother, and Robin Wright Penn and Renée Zellweger play foster mothers. They are all extraordinary. (Rainer; 10/14/02) (1 hr. 50 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 18; 31; 41; 49; 52; 55; 61; 69; 71; 72; 74.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Abandon; Barbershop; Below; Brown Sugar; Formula 51; Igby Goes Down; Knockaround Guys; My Big Fat Greek Wedding; Red Dragon; The Ring; The Rules of Attraction; Sweet Home Alabama; The Transporter; Tuck Everlasting; The Tuxedo; White Oleander

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • The Grey Zone; Heaven; The Man From Elysian Fields; Moonlight Mile; Naqoyqatsi; Secretary

3. CC Village East
189 Second Ave. (212-529-6799) • Jonah: A VeggieTales Movie; Moonlight Mile; Mostly Martha; My Big Fat Greek Wedding; Pokémon4Ever; The Transporter; Welcome to Collinwood

4. Cinema Village
22 E. 12th St. (212-924-3363) • Biggie and Tupac; A Cuban Legend: The Story of Salvador Gonzalez; The Fast Runner; Stealing the Fire

5. Film Forum
209 W. Houston St. (212-727-8110) • How to Draw a Bunny; The Trials of Henry Kissinger (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Bowling for Columbine; Comedian; 8 Women; Real Women Have Curves; Spirited Away

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Abandon; Auto Focus; The Rules of Attraction; Swept Away; The Tuxedo; White Oleander

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Fidel; His Secret Life; Shanghai Ghetto; Take Care of My Cat

9. The Screening Room
54 Varick St. (212-334-2100) • The Decalogue; In Praise of Love; The Last Kiss; Sex and Lucía (see also "Museums, Societies, Etc.")

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300) • In Praise of Love

11. UA Union Square
13th St. and Broadway (212-253-2225) • Bloody Sunday; Brown Sugar; Formula 51; Igby Goes Down; Knockaround Guys; Punch-Drunk Love; Red Dragon; The Ring; Sweet Home Alabama; Tuck Everlasting

14th–41st Streets

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Auto Focus; Brown Sugar; Igby Goes Down; Knockaround Guys; My Big Fat Greek Wedding; Red Dragon; The Ring; Secretary; Sweet Home Alabama; Tuck Everlasting

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Formula 51; The Transporter

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Abandon; Bowling for Columbine; The Rules of Attraction; Spirited Away; White Oleander

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Abandon; Barbershop; Below; Brown Sugar; Formula 51; Jonah: A VeggieTales Movie; Knockaround Guys; My Big Fat Greek Wedding; Red Dragon; The Ring; The Rules of Attraction; Sweet Home Alabama; The Transporter; Tuck Everlasting; The Tuxedo; White Oleander

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • Abandon; Below; Brown Sugar; Formula 51; Igby Goes Down; Knockaround Guys; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Rules of Attraction; Secretary; Sweet Home Alabama; Swept Away; Tuck Everlasting; White Oleander

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Abandon; Auto Focus; Barbershop; Below; Brown Sugar; Formula 51; Moonlight Mile; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; Sweet Home Alabama; The Transporter; The Tuxedo; White Oleander

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Moonlight Mile; Tuck Everlasting; White Oleander

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Man From Elysian Fields

20. CC Sutton
205 E. 57th St. (212-759-1411) • Ash Wednesday; Safe Conduct

21. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Brown Sugar

22. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • The Ring

23. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Ballistic: Ecks vs. Sever; Jonah: A VeggieTales Movie; Knockaround Guys; Pokémon4Ever; The Ring; The Rules of Attraction; Spirited Away; Swept Away; Tuck Everlasting; Welcome to Collinwood

24. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Bloody Sunday

25. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • The Bourne Identity; The Four Feathers; Signs; Spy Kids 2

26. Paris Theatre
4 W. 58th St. (212-688-3800) • On Guard!

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Bloody Sunday; Brown Sugar; Spirited Away; Sweet Home Alabama

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • My Big Fat Greek Wedding

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Auto Focus; Igby Goes Down; Red Dragon; The Ring; Sweet Home Alabama; Swept Away; The Transporter

30. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • The Grey Zone

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Abandon; Formula 51; Red Dragon; The Ring; Tuck Everlasting;

LONDON FOG Natalie Portman (who just wrapped production on the star-studded *Cold Mountain*), **Penelope Cruz** (pictured), and **Hugh Grant** will star in Dakota Films' indie drama *Head in the Clouds,* a pre–World War II story focusing on a romance between an upper-crust photographer and a poor Cambridge boy. Relative newcomer **Jay Rodan** will star; **John Duigan** (*Sirens*) wrote and directs. Production is scheduled to kick off in December.

YOU'RE A BIG GIRL NOW New York director **Gary Winick** (pictured), who made a big splash on the film scene with *Tadpole* for Miramax, has signed on for another: Revolution Studios' *13 Going on 30.* **Jennifer Garner**, the sexy spy from *Alias*, stars as a girl who goes into a closet on her 13th birthday and comes out seventeen years older. (Has anyone over there seen *Big*?) Filming is scheduled to take place next year, during *Alias*'s spring hiatus.

THE TIME OF THEIR LIFE Diego Luna (who co-starred with **Gael García Bernal** in last year's steamy hit *Y Tu Mamá También*) has signed on for the male lead in *Havana Nights,* which is being touted as a Latin *Dirty Dancing*. The film, to be directed by **Guy Ferland** (*Bang, Bang, You're Dead*), follows a young American girl—not named Baby—who falls in love with a sultry dancer after moving to Cuba with her family. Artisan Entertainment and Miramax distribute.

THE RATNER PACK Director **Brett Ratner**, riding the successes of *Rush Hour 2* and *Red Dragon*, has a few new projects in the works. The first will be a long-awaited *Superman* remake for Warner Bros., from a script by *Felicity* writer **J. J. Abrams** that rethinks the comic-book character. According to *Daily Variety,* he's also developing a script with **Mick Jagger** (who just took a surprisingly well-received dramatic turn in *The Man From Elysian Fields*) that's loosely based on the fortieth-anniversary tour of the Rolling Stones. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

Opening

Don't Try This at Home

With the momentum of a shopping cart speeding downhill, Johnny Knoxville and his *Jackass* cohorts are making the high-risk leap from cable to cineplex after just 24 episodes on MTV. **Jackass: The Movie**, their plotless self-demolition derby that plays like a cross between a Mountain Dew ad and David Letterman's "Stupid Human Tricks" segment, promises to include stunts more dangerous and offensive than the MTV skits any 16-year-old punk can already reel off from memory (and, despite the show's disclaimers, probably has tried to imitate). The film, co-produced by Spike Jonze, is a celebration of the show's skateboarder ethos—roll with them, or get out of the way. Opens October 25.

ROLL 'EM: Johnny Knoxville packs up and takes the gang to Hollywood in *Jackass: The Movie.*

PHOTOGRAPH BY BEN ZO.

The Tuxedo; White Oleander

32. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Knockaround Guys; Secretary

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • The Transporter

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Abandon; Punch-Drunk Love; The Rules of Attraction

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Brown Sugar

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • My Big Fat Greek Wedding; The Transporter

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Red Dragon; Sweet Home Alabama

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Auto Focus; Bowling for Columbine; 8 Women; Heaven; Real Women Have Curves

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Barbershop; Formula 51; Knockaround Guys; Red Dragon; The Ring; The Rules of Attraction; Sweet Home Alabama

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Barbershop; Brown Sugar; Formula 51; Jonah: A VeggieTales Movie; Pokémon4Ever; Red Dragon; The Ring; The Tuxedo

41. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Abandon; Comedian; The Grey Zone; Igby Goes Down; Jonah: A VeggieTales Movie; Moonlight Mile; My Big Fat Greek Wedding; Punch-Drunk Love; Spirited Away; Swept Away; Tuck Everlasting; The Tuxedo; White Oleander

Bronx

42. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Abandon; Barbershop; Below; Brown Sugar; Knockaround Guys; Pokémon4Ever; Red Dragon; The Ring; The Rules of Attraction; Sweet Home Alabama; The Transporter; The Tuxedo

43. Concourse Plaza
214 E. 161st St. (718-588-8800) • Abandon; Barbershop; Brown Sugar; Formula 51; Knockaround Guys; Pokémon4Ever; Red Dragon; The Ring; The Tuxedo

44. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Abandon; Barbershop; Brown Sugar; Formula 51; Jonah: A VeggieTales Movie; Knockaround Guys; My Big Fat Greek Wedding; Pokémon4Ever; Red Dragon; The Ring; The Tuxedo

Brooklyn

45. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Bowling for Columbine; Fidel; Igby Goes Down; Secretary

46. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Moonlight Mile; Secretary

47. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Abandon; Red Dragon; The Transporter

48. Cobble Hill Cinema
265 Court St. (718-596-9113) • Bloody Sunday; Jonah: A VeggieTales Movie; Moonlight Mile; My Big Fat Greek Wedding; Red Dragon; Secretary

49. Court Street 14
106 Court St. (718-246-7469) • Abandon; Barbershop; Brown Sugar; Knockaround Guys; My Big Fat Greek Wedding; Red Dragon; The Ring; The Rules of Attraction; Sweet Home Alabama; The Transporter; The Tuxedo; White Oleander

50. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Jonah: A VeggieTales Movie; Sweet Home Alabama; The Transporter

51. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Abandon; Barbershop; Brown Sugar; Formula 51; Jonah: A VeggieTales Movie; Knockaround Guys; Pokémon4Ever; Red Dragon; The Ring; Spy Kids 2; Sweet Home Alabama; The Tuxedo

52. Pavilion
188 Prospect Park West (718-369-0838) • Abandon; The Ring; Spirited Away; Sweet Home Alabama; The Transporter; Tuck Everlasting; The Tuxedo; White Oleander

53. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Barbershop; Brown Sugar

54. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Abandon; Brown Sugar; Red Dragon; The Transporter; The Tuxedo

55. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Abandon; Barbershop; Brown Sugar; Formula 51; Knockaround Guys; My Big Fat Greek Wedding; Pokémon4Ever; Punch-Drunk Love; Red Dragon; The Ring; Sweet Home Alabama; The Transporter; Tuck Everlasting; The Tuxedo; White Oleander

Queens

56. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Formula 51; Red Dragon; The Ring; The Transporter; The Tuxedo

57. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Abandon; Below; Knockaround Guys; Sweet Home Alabama; Tuck Everlasting

58. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Abandon; Ballistic: Ecks vs. Sever; Barbershop; Brown Sugar; Formula 51; Jonah: A VeggieTales Movie; Knockaround Guys; My Big Fat Greek Wedding; Pokémon4Ever; Red Dragon; The Ring; Spy Kids 2; Sweet Home Alabama; The Tuxedo

59. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Red Dragon; The Transporter; The Tuxedo

60. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Abandon; Barbershop; Below; Brown Sugar; Formula 51; Jonah: A VeggieTales Movie; Knockaround Guys; Pokémon4Ever; Red Dragon; The Ring; Sweet Home Alabama; The Tuxedo

61. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Barbershop; Brown Sugar; Knockaround Guys; Moonlight Mile; My Big Fat Greek Wedding; Red Dragon; The Rules of Attraction; Sweet Home Alabama; Swept Away; The Transporter; The Tuxedo; White Oleander

62. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Bloody Sunday; 8 Women; The Man From Elysian Fields; Mostly Martha; My Big Fat Greek Wedding; Secretary; Shanghai Ghetto

63. Main Street Cinemas
72-66 Main St. (718-263-4828) • Abandon; Brown Sugar; Jonah: A VeggieTales Movie; Knockaround Guys; Red Dragon; The Ring; The Transporter

64. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Banger Sisters; The Good Girl; One Hour Photo

65. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Abandon; The Transporter

66. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Banger Sisters; The Transporter

67. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Below; Brown Sugar; Formula 51; Knockaround Guys; My Big Fat Greek Wedding; Red Dragon; Sweet Home Alabama; The Tuxedo

68. UA Crossbay III
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Abandon; The Ring; The Transporter

69. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Barbershop; Brown Sugar; Formula 51; Jonah: A VeggieTales Movie; Punch-Drunk Love; Red Dragon; Spirited Away; The Tuxedo; White Oleander

70. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Knockaround Guys; My Big Fat Greek Wedding; Red Dragon; The Ring; Sweet Home Alabama; The Transporter; The Tuxedo

Staten Island

71. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Abandon; Knockaround Guys; My Big Fat Greek Wedding; Red Dragon; The Ring; Sweet Home Alabama; The Transporter; Tuck Everlasting; White Oleander

72. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Abandon; Barbershop; Below; Brown Sugar; Formula 51; Knockaround Guys;

Moonlight Mile; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; Sweet Home Alabama; The Transporter; Tuck Everlasting; The Tuxedo; White Oleander

73. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • My Big Fat Greek Wedding; Red Dragon; Sweet Home Alabama; The Tuxedo

74. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Abandon; Bloody Sunday; Brown Sugar; Formula 51; Jonah: A VeggieTales Movie; Knockaround Guys; My Big Fat Greek Wedding; Pokémon4Ever; Red Dragon; The Ring; The Rules of Attraction; Swept Away; The Transporter; Tuck Everlasting; The Tuxedo; White Oleander

Museums, Societies, Etc.

75. American Museum of the Moving Image
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Hollywood Independents: A History of United Artists." 10/26: *Persona* (1966); *Interiors* (1978); *The Barefoot Contessa* (1954). 10/27: *The Apartment* (1960); *Last Tango in Paris* (1972).

76. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 10/28–10/29: *Meet the Feebles* (1989).

77. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • 10/23–10/24: *Solaris* (1972). 10/25–11/7: *Quai Des Orfèvre!* (1947).

78. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Scary Movies: 30 Years of Horror." 10/24: *It's Alive* (1974); *Lemora: A Child's Tale of the Supernatural* (1972). 10/26: *Ring* (1998); *Ring 2* (1999). 10/27: *Ring O: Birthday* (2000); *Horror Express* (1972). 10/29–10/30: *Beyond the Door 2* (1976); *Dead of Night* (1972).

79. Goethe-Institut New York
1014 Fifth Ave., nr. 82nd St. (212-439-8700); free. • "Wim Wenders Early Films." 10/24: *Wrong Movement* (1975). 10/29: *Die Linkshändige Frau* (1977).

80. Japan Society
333 E. 47th St. (212-832-1155); $11. • "Matsuri: Festivals in Japanese Cinema." 10/25: *Parco Fiction* (2002); *Waterboys* (2001). 11/1: *The Rickshaw Man* (1943). 11/8: *Himiko* (1974).

81. Makor
35 W. 67th St. (212-601-1000); $9. • "Third Annual Reel Jews Film Festival." 10/24: *Seven Days in September* (2002). 10/27: *Blue Vinyl* (2002).

82. MoMA at The Gramercy Theatre
127 E. 23rd St. (212-777-4900); $12. • "To Save and Project: The MoMA International Festival of Film Preservation." 10/24: *Magic City* (1954); *Fake Fruit Factory* (1986); *Portrait of Jason* (1967). 10/25: *We Die Alone* (1957). 10/27: *Miss Europe* (1930). 10/28: *The Exile* (1947).

83. National Museum of the American Indian
1 Bowling Green (212-514-3737); free. • 10/23–10/27: *Petition to Life* (1993); *Water Festival* (1995).

84. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • "Selections From the 2002 New York Video Festival." 10/27: *No Damage* (2002); *Down From the Mountain* (2002); *Apple Grown in Wind Tunnel* (2001).

85. Scandinavia House
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8 • "Nordic Directors' Series: Directors From the Edge." (Norway; Anja Breien) 10/23: *Wives: 10 Years Later* (1985). 10/30: *Wives III* (1996).

86. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • 10/26–10/27: *Trembling Before G-d* (2001). 10/26: "Silent Animation-O-Rama."

87. The Telephone Bar and Grill
149 Second Ave. (212-529-5000); free. • 10/29: *Which Witch* (2002); *Shallow Grave* (1994).

88. The Screening Room
54 Varick St. (212-334-2100); $9. • "The Transatlantic Express Presents the Liverpool Film Program." 10/27: *Liam* (2001). 10/28: *24 Hour Party People* (2002). (Tony Wilson, who the film is based on, will participate in a post-show Q&A).

89. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "The Great 20th Century Fox Westerns." 10/26–10/27: *The Tall Men* (1955).

Opening

Free Spirit

BELOVED DIRECTOR: Mark Wahlberg, Thandie Newton, and director Jonathan Demme search for *The Truth About Charlie.*

"I wanted to shake up my approach, make it looser, in the hopes that I could make the film more entertaining," veteran director Jonathan Demme says of **The Truth About Charlie.** A remake of *Charade,* Stanley Donen's 1963 thriller full of betrayal, misdirection, and stolen money, it's set in the back alleys of Paris. Wildly successful in the early nineties, Demme won an Oscar for directing *The Silence of the Lambs* and then guided Tom Hanks to his first statuette in *Philadelphia*. But, Demme acknowledges, these big, heavy films (and the poorly received *Beloved* in 1998) pulled him away from his more free-wheeling, lighthearted independent-filmmaking roots. *The Truth About Charlie*—a cinematic roller coaster that pays homage to the French New Wave, Hong Kong action films, and even *Run Lola Run*—marks his return. "The last few movies I did had a deep, deep emotional importance to me," Demme says. "It felt like a relief to make something fun; like a jump into a lake that I love." The film stars Thandie Newton as a clueless widow whose husband has disappeared with a great deal of cash, and everyone from Mark Wahlberg to Tim Robbins wants it back. "I looked at *Charade*, which I loved as a crazed young cineast, and thought, *This has to be my next film*. It goes with my belief that audiences should have as much fun watching a movie as I do making one. I want to make my love of filmmaking infectious." Opens October 25. B.K.

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Theater

Edited by Ada Calhoun

Broadway

Previews and Openings

Dance of the Vampires
Michael Crawford, the original Phantom of the Opera, stars as Count Von Krolock, a nineteenth-century vampire who tries to win the soul and body of a beautiful young woman. $25–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for an 11/21 opening. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Hollywood Arms
Hal Prince directs this new play by Carrie Hamilton and Carol Burnett based on Burnett's memoir about growing up at the foot of the Hollywood hills. $20–$80. During previews: Mon.–Sat. at 8, Wed. and Sat. at 2. Regular schedule: Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/31 opening. • Cort Theater, 138 W. 48th St. (212-239-6200).

Movin' Out
A new musical conceived, choreographed, and directed by Twyla Tharp and based on 24 songs by Billy Joel. $40–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/24 opening. (See box.) • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Russell Simmons' Def Poetry Jam on Broadway
Russell Simmons directs a D.J. and nine slam poets in this night of performance poetry. $25–$65. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. In previews for an 11/14 opening. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian princess and the Egyptian prince who captures her, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Amour
Michel Legrand's tale of a Paris postal worker who discovers he can walk through walls was a hit in France; now director James Lapine brings the romantic musical to Broadway. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theatre, 239 W. 45th St. (212-239-6200).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$95. Tues.–Sat. at 8, Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
American Beauty director Sam Mendes's 1998 Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now hot young actor Taye Diggs) and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

Flower Drum Song
Despite David Henry Hwang's p.c. new book, there are still plenty of clichés in this updated production of the Rodgers and Hammerstein musical about a Chinese nightclub in San Francisco. But the razzmatazz remains, too, and most of the songs, even wrenched out of context, are not without charm. (Simon; 10/28/02) $65–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

★ 42nd Street
The hit 1933 movie about the chorus girl who becomes a star was made into a Broadway musical in 1980 and ran for eight years. The show is back, and it's an absolute knockout. *42nd Street* is on 42nd Street, God is in his Heaven, and all is right with the world. Now Kate Levering is back, too, as the lead. (Simon; 5/14/01) $25–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Edie Falco (*The Sopranos*) and Stanley Tucci (*Road to Perdition*) headline this revival of Terrence McNally's tender play about a waitress and a short-order cook in New York who spend the night together. As directed by Joe Mantello, this slice of life sprinkled with all sorts of spicy toppings proves surprisingly nourishing. (Simon; 8/19/02) $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Sally Field and Bill Irwin star in Edward Albee's dense Tony-winning drama about a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. (Simon; 3/25/02) $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's disastrous stage adaptation of the 1967 film. Co-starring *American Pie*'s Jason Biggs and Kelly Overton. (Simon; 4/15/02) $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
This exuberant new musical based on John Waters's 1988 film follows the efforts of plump teen Tracy Turnblad (Marissa Jaret Winokur) to win over the hunk and the world as a dancer and integrationist on *The Corny Collins Show.* So many numbers bring down the house, it's a wonder the Neil Simon Theatre is still standing after the final curtain. (Gerard; 8/26/02) $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic Tony winner, a journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Despite music and lyrics by Sondheim, book and direction by James Lapine, this production is a deluge of smirking camp. (Simon; 5/13/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." The show, which is in its seventeenth year, is due to close in March. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive production is wrought with joyful mastery by experimental director Julie Taymor. Rewarded with a bouquet of Tonys in 1998. $25–$100. Wed.–Sat. at 8, Wed.

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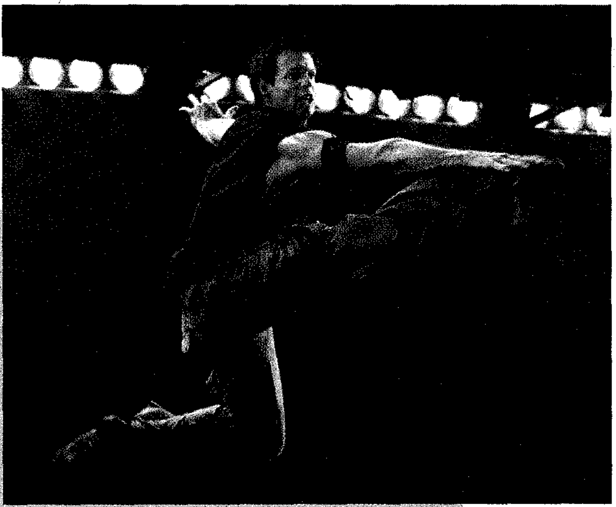
Opening

Movin' It

Even the harshest critics of **Movin' Out**'s rocky Chicago run gave the Twyla Tharp–Billy Joel dance-musical two things: The second act is better than the first, and Tharp's dancers are unbelievable. We got hold of one of them, the reputed breakout star of the show, gravity-defying 32-year-old cutie John Selya, who grew up on the Upper West Side and flunked out of two New York City arts high schools. And how is it possible he has the energy to pick up the phone, given his ultrademanding role? "I've been working harder than I've ever worked . . . but I can play just as hard," swaggers Selya. But no, ladies, unlike Billy Joel, Selya's not single; he's been with *Movin' Out* co-star Ashley Tuttle (who plays Judy) for years. The breathtakingly limber dancer admits that his own tastes veer more to the Clash and the Ramones, but says of Joel, "He was always on the radio. My sister and I loved him. Who's not going to love *heart attack-ack-ack-ack*?" He oughta know by now; the show opens October 24. (See "Broadway: Previews and Openings.")



FLY BOY: John Selya stars in *Movin' Out,* which opens October 24.

PHOTOGRAPH BY JOAN MARCUS

In Town

My Big Fat Greek Tragedy

Staging a show about archetypes is tough, says Niketi Kontouri, director of the National Theater of Greece's production of Sophocles' **Antigone** that's coming to City Center this week. After all, the heroine who just wants to bury her brother is "not someone who could live next door." Still, Kontouri believes that "as human beings, we carry with us a tiny part either from Antigone or Creon," so the audience's experience is bound to be "very private." If rehearsals are tiring, she is quick to add, so is being a new mother. "He wakes me up at 3:30, 4:30. He wants to tell me his problems all the time!" But she's happy to give up a free moment to talk about the production, because she can't wait to bring it to New York. "When I lived there, it was the best period of my life," she says with a sigh. Is she bringing her son? "Next time." Performed in modern Greek with English supertitles. (See "Off Broadway: Previews and Openings.")

A LITTLE SPOT OF GREECE: The seer Tiresias (Kosmas Fondoukis) advises Creon (Sophoclis Peppas) in *Antigone*.

and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!

This contrived musical about a young bride-to-be and her single mother is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. (Simon; 10/29/01) $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses

Writer-director Mary Zimmerman and her company use a 27-foot-long pool of water to tell Ovid's classic tales of Midas, Narcissus, and more. The myths have power despite some overly cute modern touches. (Simon; 10/29/01) $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

★ Oklahoma!

Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, something seems to have been lost in transit, but the songs, sets, and choreography should be enough to make *Oklahoma!* okay with you. (Simon; 4/8/02) $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince, just passed *A Chorus Line* as the third longest-running show in Broadway history. And that famous chandlier keeps a-falling. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers

There's no ignoring the success of Mel Brooks's musical, directed and choreographed by Susan Stroman. Based on Brooks's Oscar-winning 1968 film about Broadway showmen who set out to produce the "surefire flop" *Springtime for Hitler*, the show set records at the 2001 Tony Awards and, despite the departure of its original stars, remains one of the hottest tickets in town. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof

Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Rewarded with a Pulitzer and several Tonys. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

★ Rent

This Pulitzer-winning musical about early nineties squatter culture has the best pop-music score Broadway has heard in 30 years. Jonathan Larson's songs, his heart, and his soul have lost none of their power in the six years this show has been on Broadway. 'N Sync's Joey Fatone now stars. (Gerard; 9/16/02) $35–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Say Goodnight Gracie

Before he can join Gracie in the afterlife, George Burns (Frank Gorshin) must give one final performance. The show combines a nostalgic sashay down memory lane with a greatest-hits joke book, but you'll be glad Burns finally passes the test and makes it to Heaven. (Simon; 10/28/02) $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

★ Thoroughly Modern Millie

Sutton Foster turns gawkiness into something gazelle-like as Millie, a young woman who comes to New York to make her fortune. This winner of multiple Tonys is a mind-teasing and heart-tickling delight. (Simon; 4/29/02) $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

Urinetown

A water shortage forces city-dwellers to comply with a pay-per-pee system in this parody of, or perhaps ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash, but it lacks internal logic. (Simon; 9/24/01) $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Capsule reviews are drawn from *columns by John Simon and Jeremy Gerard, where noted; others are by Ada Calhoun. Stars (★) indicate our editors' and critics' recommendations.* Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in South Street Seaport at the corner of Front and John Streets; call 212-768-1818 for more info. *Involved in a production and want to submit details for a possible listing? Call 212-508-0740.*

Off Broadway

Previews and Openings

Antigone

The National Theatre of Greece follow up its critically lauded, sold-out run of *Oedipus Rex* with six performances of Sophocles' tragedy, in Greek with English supertitles. $35-$70. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Opens 10/30. Through 11/3. (See box.) • City Center, 131 W. 55th St. (212-581-1212).

Bailegangaire: The Town Without Laughter

Senile old Mommo (played by Olivier Award winner Pauline Flanagan) tells all in this production written and directed by Irish playwright Tom Murphy. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 11/24. • The Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Big Al

Bryan Goluboff's new play about a young screenwriter who tries to write a film for his idol, Al Pacino. $35. Mon.–Sat. at 8, Sat. at 3. In previews for an 11/5 opening. • Arclight Theatre, 152 W. 71st St. (212-239-6200).

Book of Days

Signature Theatre continues its Lanford Wilson season with this emotionally charged play. Like *Burn This*, *Book of Days* deals with reactions to a death, only in this case the deceased is not a New York dancer but the community leader of a small midwestern town. $50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. In previews for an 11/3 opening. Through 12/8. (See box.) • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Debbie Does Dallas

Sherie Rene Scott stars in this stage adaptation of the seminal film about one woman's drive to make it onto the "Texas Cowgirls" cheerleading squad. $30–$35. Mon.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10. In previews for a 10/29 opening. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Dudu Fisher: Something Old, Something New

The famed virtuoso and cantor brings traditional Jewish standards and Broadway favorites to the Lower East Side. Mon.–Thurs., Sat. at 8, Sun. at 7, Wed. and Sun. at 2. $45–$60. In previews for a 10/30 opening. Through 12/8. • Mazer Theatre, 197 E. Broadway (212-239-6200).

The Fourth Wall

The one and only Sandy Duncan stars in A. R. Gurney's new play, in which "the audience plays the part of the fourth wall." $48. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3. In previews for an 11/13 opening. • Primary Stages, 354 W. 45th St. (212-333-4052).

The Romance of Magno Rubio

Ma-Yi Theatre Company presents the world premiere of Lonnie Carter's play about a lonely Filipino farm worker in thirties California, based on poet, novelist, and blacklisted political activist Carlos Bulosan. $18–$35. Tues.–Sat at 8, Sat. and Sun. at 3. In previews for a 10/26 opening. Through 11/17. • DR2, 103 E. 15th St. (212-239-6200).

Son of Drakula

Autobiographical play by author-performer David Drake, né Drakula (*The Night Larry Kramer Kissed Me*), who went to Romania to research his infamous family tree. $32. Thurs.–Sat. at 7, Sun. at 2. Opens 10/30. Through 11/10. • Dance Theater Workshop, 219 W. 19th St. (212-924-0077).

Yentl

The Folksbiene, America's only professional Yiddish theater, presents the Yiddish world premiere of Isaac Bashevis Singer's folk tale, which, according to Singer, is about "the divine androgyny of the soul." Simulta-

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neous English translation will be provided via headsets. $45. Tues.–Thurs. at 7, Sat. at 8, Sun. at 5:30, Wed. and Sun. at 2. In previews for a 10/27 opening. Through 12/29. • PCMH Theatre, 344 W. 36th St. (212-307-4100).

Now Playing

Art of the Tale
Series of five tales told by popular storyteller Odds Bodkin. (Through 10/27, Bodkin will be doing *Heartpounders: Halloween Horror for Adults.*) $45. Schedule varies; call for details. Through 12/15. • Clark Studio Theater, Lincoln Center (800-554-1333).

Bartenders
Louis Mustillo's new play about his personal heroes: the men who serve the drinks. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. • Phil Bosakowski Theatre, 345 W. 45th St. (212-206-1515).

Betty Rules
The girls of Betty, a politically active band that's been around since the eighties, star as themselves in this self-congratulatory stroll down memory lane. Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Birdy's Bachelorette Party
Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. Popular spot for real bachelorette parties. $60 includes postshow admission to the club and party favors. Fri.–Sat. at 8. Starting 10/25, the showtime will be Fridays at 9, Saturdays at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blessing in Disguise
Seven magnificent men fight for the right to perform. $55. Mon.–Fri. at 8, Sat. at 5 and 8. • Times Square Theatre, 675 Eighth Ave., at 43rd St. (212-206-1515).

Blue Man Group: Tubes
You've seen the Intel commercials; now see the popular painted men in real life. Props include toilet paper and cereal. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Burn This
Catherine Keener, Edward Norton, Ty Burrell, and Dallas Roberts star in this flaccid, dated Signature Theatre Company production of Lanford Wilson's 1987 play about four New Yorkers grieving for a dead dancer. (Gerard; 9/30/02) $65. Tues.–Sat. at 8. Wed., Sat., Sun. at 3. Through 11/9. • Union Square Theater, 100 E. 17th St. (212-307-4100).

Burning Blue
After a fatal accident involving three F-18s, officers and spouses become subjects of a modern-day witch-hunt in D.M.W. Greer's acclaimed drama. Directed by John Hickok; won two Laurence Olivier Awards in London. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 5. Through 12/15. • Samuel Beckett Theatre, 410 W. 42nd St. (212-279-4200).

The Charity That Began at Home
Last performed in England in 1917, this comedy about put-upon do-gooders has been resurrected by the Mint Theater Company. $35. Tues.–Thurs. at 7, Fri. and Sat. at 8, Sat. and Sun. at 2. Through 10/27. • Mint Theater, 311 W. 43rd St. (212-315-0231).

Cheat
Women's Project and Productions kicks off its twenty-fifth-anniversary season with this new play by Julie Jensen about two women who lose their jobs at a munitions plant at the end of WWII. $39. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 11/3. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Comedy of Errors
Aquila Theatre Company's popular, critically acclaimed adaptation of Shakespeare's comedy, in the style of a "twenties Turkish cartoon dream." $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 2 and 5. • Theatre Row's Clurman Theatre, 410 W. 42nd St. (212-279-4200).

The Dark Kalamazoo
One-woman show by Oni Faida Lampley about becoming "an SBW—a Strong Black Woman." $35. Tues.–Sat. at 8, Sat. and Sun. at 3. • Greenwich House Theatre, 27 Barrow St. (212-633-9632).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Plan on audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dumrul and Azrael, The Angel of Death
U.S. premiere of a pre-Islamic epic's staging from Istanbul, Turkey's Fifth Street Theatre. $20. Thurs.–Sun. at 7:30, Sun. at 2:30. Through 11/10. • LaMaMa, Etc. 74A E. 4th St. (212-475-7710).

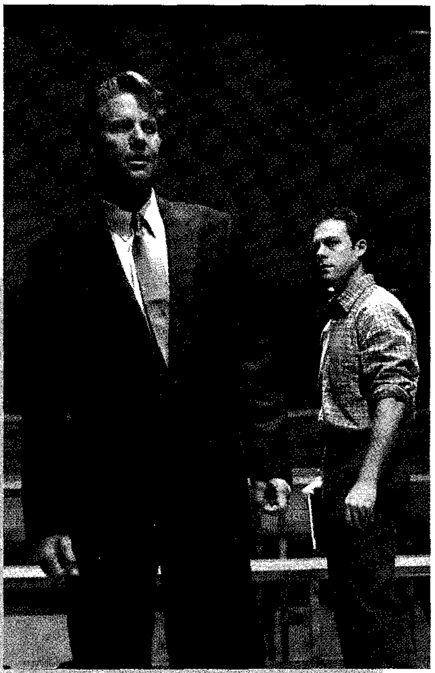
★ Endpapers
A breathlessly fast, funny, and thoughtful play about office politics at an independent publishing house. *Endpapers'* author, Thomas McCormack, is the former CEO of St. Martin's Press. (Simon; 7/8/02) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 10/27. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

★ The Exonerated
Whatever you may think of the death penalty, this play, based on interviews with innocent men and women freed from death row, should make you think—and feel—some more. Under Bob Balaban's direction, the ten actors (including Richard Dreyfuss and Sara Gilbert) are unerring. (Simon; 10/28/02) $55. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Bleecker Street Theatre, 45 Bleecker St. (212-307-4100).

Previews

Small-Town News

DRIVE FRIENDLY! signs on rural Texas roads translate, as everyone there knows, to "Drive friendly, or else." Such is the ethic of Dublin, Missouri, in **Book of Days**, the second installment of Signature Theatre Company's Lanford Wilson season (which began with *Burn This*). The show is in previews to make its New York premiere November 3, and if the deceptively genteel, insulated little burg seems shudderingly authentic, it's no wonder. Wilson grew up in such a town, as did star Alan Campbell, the son of a tomato farmer. "It was 'Be nice at all costs,' but with swirling and sharks just beneath the surface," recalls Campbell, who first toured with *Book of Days* in 1999 when it was brand new. "It came back so quickly," he remarks, crediting Wilson's lyricism. "It's almost like a song you learned as a kid." Speaking of his life since leaving a town of 10,000, Campbell says, sliding into a naïve drawl, "I've come to realize all the stuff that was going on when I was just playin' in tha high-school band." (See "Off Broadway: Previews and Openings.") A.C.



HICK PICK: Alan Campbell (left, with Matthew Rauch) as the inheritor of a cheese factory in *Book of Days*.

★ Forbidden Broadway 20th Anniversary Celebration
Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret*, *The Producers*, and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Guys
Peggy Lipton and Dan Lauria now star in Anne Nelson's play about a fire captain who lost many of his men and an editor who helps him write the eulogies. $55. Tues.–Fri. at 7. Through 11/22. • Flea Theater, 41 White St., between Church and Broadway (212-206-1515).

Happy Days
Samuel Beckett's *Happy Days* premiered at the Cherry Lane in 1961 and returns directed by Joseph Chaikin, with Joyce Aaron as its sorrowful heroine, Winnie. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 10/27. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Harlem Song
George C. Wolfe's new musical traces the music and culture of Harlem from the twenties to the present, and despite re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo, there is no real passion behind this production. (Simon; 9/19/02) $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

Henry V
Saint Crispin's Day comes early this year with a Jean Cocteau Repertory production of the Shakespeare drama. Schedule varies; call for details. Through 1/5. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Importance of Being Earnest
Learn from Wilde's masterpiece why being earnest is usually a terrible idea. $40. Schedule varies; call for details. Through 1/2. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

In Real Life
Struggling actors are likely to scoff straight through Charlayne Woodard's far from dramatic autobiographical play about landing in New York, going on one bad audition, and then landing a role in *Ain't Misbehavin'*, for which she earned a Tony nomination. Daniel Sullivan directs. $45. Tues.–Sun. at 7:30. Sat.–Sun. at 3. Through 11/10. • Manhattan Theatre Club, Stage II, 131 W. 55th St. (212-581-1212).

Jolson & Company
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through

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vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Julius Caesar
Popular experimental group Axis Company presents Shakespeare's *Julius Caesar* as a psychological journey in which the people of Rome are "convicts of their errors." $10. Thurs.–Sat. at 8. Through 11/16. • The Axis Theatre, 1 Sheridan Sq. (212-807-9300).

Late Night Catechism
Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Wed. at 2, Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Little Ham: A Harlem Jazzical
Con man Little Ham defends Harlem from the mob in this simpleminded musical based on Langston Hughes's 1936 farce of the same name. (Simon; 10/14/02) $65. Tues.–Sat. at 8, Wed.–Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

A Man of No Importance
Mediocre musical based on the mediocre 1994 film about a repressed Dublin bus driver who moonlights with an amateur theater company. The story abounds in bittersweet wistfulness while also trying to be a lusty comedy. (Simon; 7/21/02) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Mayor's Limo
From the producer of *Tony 'n' Tina's Wedding* comes this new comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Fri. at 8, Wed., Thurs., Sat., and Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Mi Tia la Jamona / Que Buena Amiga Es Mi Suegra
My Aunt the Old Maid and *How Good My Mother-in-Law Is*: two plays from the Dominican Theatre Festival. $25–$40. Schedule varies; see www.repertorio.org for details. Through 10/27. • Gramercy Arts Theatre, 138 East 27th St. (212-889-2850).

My Old Lady
A man inherits a Paris apartment, but when he arrives, he finds his father has already installed two tenants, an old lady and her daughter. Written by Israel Horovitz and directed by David Esbjornson, the story is civilized and amusing, but quite simply *incroyable*. (Simon; 10/14/02) $60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Nathan the Wise
Timeliness, anyone? Richard Sewell adapts Gotthold Lessing's eighteenth-century German drama about the struggle between Jews, Christians, and Muslims in Jerusalem during the Crusades. $30-$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/24. • Pearl Theatre Company, 80 St. Mark's Pl. (212-598-9802).

Perfect Crime
Warren Manzi's long-running thriller is about a psychiatrist accused of killing her rich husband, and the police detective who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

The Prince and the Pauper
A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$60. Tues.–Thurs. at 7:30, Fri. and Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Rashomon
Pan Asian Repertory begins its new season with a repeat performance of last year's smash, that perspectivist classic set in a Japanese forest, circa 1000 A.D. $39. Fri. and Sat. at 8, Sat. and Sun. at 3. Through 11/3. • West End Theatre, 263 W. 86th St. (212-279-4200).

The Resistible Rise of Arturo Ui
Al Pacino, Billy Crudup, Paul Giamatti, Chazz Palminteri, Tony Randall . . . An all-star cast appears in this National Actors Theatre revival of Bertolt Brecht's Nazi parable set in gangster-era Chicago. $115 for non-NAT members. Tues.–Sat. at 7:30, Sun. at 3. Extended through 11/3. • Michael Schimmel Center for the Arts at Pace University, Spruce St. between Park Row and Gold St. (212-239-6280).

Rum & Vodka
Conor McPherson's earliest play is this dark comedy about an Irishman who wakes up to a life he hates and heads straight for the pub. $15. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 11/3. • Ohio Theatre, 66 Wooster St. (212-206-1515).

She Stoops to Conquer
This British class comedy wowed the 1773 Covent Garden crowd. Now Miss Hardcastle and Mr. Marlow come to St. Mark's Place. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/10. • Pearl Theatre, 80 St. Mark's Pl. (212-598-9802).

Stomp
This boisterous riot of found-object percussion has been a-clang since 1994. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Take Me Out
This new play by Richard Greenberg about a gay baseball player who comes out to the media would make a great sitcom, but it doesn't actually have anything very interesting to say about coming out, or intolerance, or, for that matter, baseball. (Gerard; 9/15/02) $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Extended through 10/27. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." Performed by a rotating cast of three actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Water Coolers
A new musical revue about corporate America from Thomas Michael Allen (creator of *Tony 'n' Tina's Wedding*). $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Dillons, 245 W. 54th St. (212-239-6200).

Yellowman
Two South Carolinians who grew up as best friends realize on the verge of adulthood that skin color divides. Finalist for the 2002 Pulitzer Prize. $60. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 12/15. • Manhattan Theatre Club Stage I, 131 W. 55th St. (212-581-1212).

Off-Off Broadway

Antony and Cleopatra
Sixties Las Vegas–inspired production from director Frank Cwiklik. $20. Thurs.–Sat. at 7:30. Through 11/3. • Red Room, 85 E. 4th St. (212-206-1515).

Antony and Cleopatra
Bollywood-inspired production with an all-female cast. $15. Thurs.–Sat. at at 7:30, Sun. at 5. Through 11/3. • Connelly Theatre, 220 E. 4th St. (212-206-1515).

Antony and Cleopatra
Hey, look, an *Antony and Cleopatra* with no theme! $15. Thurs.–Sat. at 7:30, Sun. at 3. Through 10/27. • Brooklyn Lyceum, 227 Fourth Ave., Gowanus, Brooklyn (866-GOWANUS).

Boca
You don't see Wagner's *Das Rheingold* Off–Off Broadway very often, but that's about to change. No One In Particular Theatre Company stages this *Ring* cycle opera, although they do pare it down to 90 minutes, take away the singing, and set it in Florida. $15. Sun.–Tues. at 8. Through 11/19. • Present Company Theatorium, 198 Stanton St. (212-946-5817).

Dracula
Disciples of physical theater pledge to scare you with their adaptation of Bram Stoker's book. $12. Mon.–Wed. at 8. In previews for a 10/28. Through 11/20. • Chashama, 135 W. 42nd St. (718-907-0819).

Our Country's Good
Theater M revives Timberlake Wertenbaker's 1991 Broadway show about an Australian lieutenant's attempts in 1789 to stage the first play the penal colony has ever seen. British TV actress Julia Carey directs. $15. Thurs.–Sat. at 8. Through 11/16. • 45 Below Theater, 45 Bleecker St. (212-875-7995).

Room Tone
The ineffable is made effable as Elevator Repair Service draws on texts by those famous nineteenth-century power siblings, William and Henry James, to create an eerie, intimate performance. $17. Fri.–Sun. at 7:30. Opens 10/25. Through 11/24. • P.S. 122, 150 First Ave. (212-477-5288).

The Shanghai Gesture
John Colton's scandalous 1926 Broadway hit about a Chinese brothel owner named Mother God Damn is resurrected, uncensored, by Peccadillo Theater Company and Yangtze Repertory Theatre of America. $15. Thurs.–Sat. at 8, Sun. at 3. Through 11/17. • Bank Street Theatre, 155 Bank St. (212-561-9635).

Spotlight on Halloween Festival
In addition to Edgar Allan Poe's *The Tell Tale Heart* rendered "mobster-style," and an adaptation of *The War of the Worlds*, expect wildcards like *Dik and Jayne Are Not the Same* (about lesbians and cloning) and a one-act thriller called *The Bedsitter*. $15. Schedule varies; see www.spotlighton.org for details. Through 11/3. • Raw Space, 529 W. 42nd St. (212-279-4200).

Survival of the Fetus
Autobiographical musical from Coby Koehl about growing up gay at the hands of a monster mother. $15. Thurs.–Sat. at 10, Sun. at 5:30. Through 10/27. • LaMaMa, Etc. 74A E. 4th St. (212-475-7710).

Three O'Clock in Brooklyn
Overcaffeinated characters ricochet around a coffee shop in this new comedy by Israela Margalit. Stars multiple Emmy winner Kim Zimmer. $15. Mon., Thurs.–Sat at 8. Through 11/2. • Access Theatre, 380 Broadway, at White St. (212-206-1515).

The Tinklepack Patrol in the Curse of Count Morpheus
Piper McKenzie presents this interstellar, comic-book-inspired play. $12. Fri. and Sat. at 10:30, Sun. at 2. Through 10/26. • HERE, 145 Sixth Ave. (212-647-0202).

Uncle Jimmy's Dirty Basement
Demented puppet-theater group the Elementals join self-described "post-Freudian jazz-punk cabaret" troupe Coocoohandler for a story about an exhibitionistic Midwesterner named Uncle Jimmy and his sidekick, Chuck Bob. $10–$15. Fri. and Sat. at 8. Through 10/26. • Bowery Poetry Club, 308 Bowery (212-308-8193).

Zanna, Don't!
This pop-musical fairy tale depicts a high-school fantasyland where it's cool to be smart and gay. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 11/3. • Rodney Kirk Theatre on Theatre Row, 410 W. 42nd St. (212-279-4200).

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Hannelore Baron
Cryptic collages and assemblages that incorporate such found, used materials as bits of cloth, string, nails, and wood, by an artist who died in 1987; through 11/16. • Schlesinger, 24 E. 73rd St. (212-734-3600).

Kwang-Young Chun
A two-gallery exhibition of the Korean artist's "aggregation" works composed of folded mulberry paper; through 11/16 (see "Solos: Chelsea"). • Rosenfeld, 16 E. 79th St. (212-229-0044).

★ Elena Climent
New paintings of dollhouses and small rooms as remembered by the artist from her childhood; through 11/20. • Martin, 23 E. 73rd St. (212-288-2213).

★ Paul Feeley
A two-gallery retrospective of paintings by this artist who was associated with the Color-Field painters, but whose forms were derived from ancient Greek architecture, Moorish tiles, and Middle Eastern decoration (see "Solos: Chelsea"); through 11/23. • Markey, 42 E. 76th St. (212-517-9892).

Lawrence McNamara
Luminous landscape paintings that distill natural elements to their most basic forms; through 11/16. • Venardos, 1014 Madison Ave. (212-879-5858).

Robert Natkin//Daniel Brustlein
Recent abstract paintings/Stark landscapes and interiors by an artist (1904–1996) who was a cartoonist for the *New Yorker* from 1935 to 1960. Through 11/17. • Kouros, 23 E. 73rd St. (212-288-5888).

★ Andy Warhol
More than 30 paintings, watercolors, and drawings based on the theme of the hammer and sickle that were first exhibited in 1977; through 12/7. • C & M, 45 E. 78th St. (212-861-0020).

57th Street Area

James Brooks
Abstract paintings dating from the forties through the eighties; through 11/30. • Washburn, 20 W. 57th St. (212-397-6780).

★ Shirley Jaffe
Large-scale, colorful abstract paintings from the past four years, by an American artist who has worked in Paris since 1949; through 11/16. • De Nagy, 724 Fifth Ave. (212-262-5050).

★ Donald Judd
The first exhibition to focus retrospectively on the Minimalist sculptor's floor boxes; through 11/16. • Pace Wildenstein, 32 E. 57th St. (212-421-3292).

Jules Olitski
Recent abstract paintings characterized by swirling pools of color that evoke primordial beginnings; through 11/16. • Ameringer Yohe, 20 W. 57th St. (212-445-0551).

Betsabeé Romero
Objects, photographs, and installations centered on the automobile and its parts; through 11/15. • Barquet, 41 E. 57th St. (212-644-9090).

Niki de Saint Phalle
Painted sculptures of animals and "nanas," the artist's signature female figures; through 11/16. • Haime, 41 E. 57th St. (212-888-3550).

Soho and Tribeca

Lynne Gelfman/Rubén Gutiérrez
Painted panels, an inkjet print, and a video installation/Three video works. Through 11/16. • Suite 106, 112 Mercer St. (212-247-9166).

Claudia and Julia Müller
The first solo New York show by identical twins who are showing appropriated European restaurant menus, figurative drawings, and a video projection; through 12/30. • Maccarone, 45 Canal St. (212-431-4977), Wed.–Sun. 12–6.

★ Rosie Lee Tompkins
Brilliantly colored, geometrically patterned quilts by a Northern Californian African-American quiltmaker who was born in 1936 and grew up helping her mother "piece" quilts in rural Arkansas; through 11/23. • Blum, 99 Wooster St. (212-343-0441).

Chelsea

Carl Andre
New pieces made with aluminum ingots and Australian hardwood; through 11/30. • Cooper, 521 W. 21st St. (212-255-1105).

★ Nina Bovasso
New paintings, drawings, and sculptures that incorporate new formats and images into the artist's organic visual language, among them a Snoopy-like protagonist and a large-scale sculptural rock formation; through 11/16. • Clementine, 526 W. 26th St. (212-243-5937).

Alice Dalton Brown
Crisply rendered paintings of domestic scenes in Connecticut and the Caribbean; through 11/16. • Fischbach, 210 Eleventh Ave. (212-759-2345).

Kwan-Young Chun
A two-gallery exhibition of the Korean artist's "aggregation" works, compositions of hundreds of folded mulberry paper triangles arranged in grid patterns; through 11/16 (See "Solos: Madison Avenue and Vicinity"). • Foster, 529 W. 20th St. (212-229-0044).

Alberto di Fabio
Vividly colored paintings of microscopic patterns, on canvas and Chinese paper; through 11/16. • Briggs Robinson, 527 W. 29th St. (212-560-9075).

★ Paul Feeley/Peter Cain
Paintings and sculptures made between 1958 and 1965 by this artist who was associated with the Color-Field painters, but whose compositions were derived from ancient Greek architecture, Moorish tiles, and Middle Eastern decoration/The first solo exhibition of the artist's paintings of truncated cars since his untimely death in 1997. Through 11/23. • Marks, 522 W. 22nd St. (212-243-0200).

★ Rob Fischer/Conrad Ventur
An installation-environment of found objects and structures—among them an airplane, a shack, a boat, and a trailer—reconfigured to form a 1,500-square-foot ramshackle dwelling/Life-size photographic portraits of performers on the Electroclash label. Through 11/16. • Dee, 545 W. 20th St. (212-924-7545).

★ Walton Ford
Recent watercolors of passenger pigeons, starlings, and other birds that depict them engaged in the vices often portrayed in Breughel paintings; through 11/16. • Kasmin, 293 Tenth Ave. (212-563-4474).

★ Mona Hatoum
Recent sculptures and a video that reflect the artist's recent extended stays in such diverse places as Caracas, Stockholm, and North Adams, Massachusetts, through 11/27. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

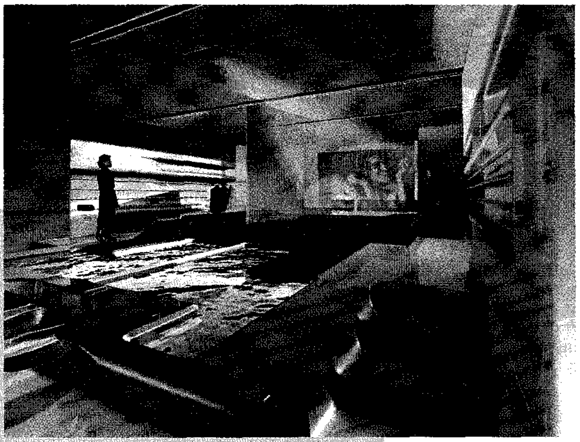
Karen Kitchel
New paintings that depict overlooked aspects of the American landscape; through 11/16. • DeWitt, 547 W. 27th St. (212-695-6845).

Sol Lewitt
New large-scale gouaches that depict thin, swirling lines of color over a monochromatic background; through 11/30. • Cooper, 521 W. 21st St. (212-255-1105).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

On View

Steal the Towels!


BUSINESS MEETS PLEASURE: *24/7 Hotel Room,* by the architect Joel Sanders, at the Cooper-Hewitt.

We may not be able to afford them, but we certainly love the idea of visionary hotels. Who, after all, wouldn't enjoy a few days surrounded by "nature" in London at the Rockwell Group's Art'otel, the luxury cast-glass-and-bamboo wonder furnished with oversize chaises and ottomans of hedges and birch and carpets of grass and stone? Want a room full of drama and sexual innuendo? You'll find both at the Hotel, in Lucerne, Switzerland, where architect Jean Nouvel has imbued the interiors with theatrical effects borrowed from the likes of Pedro Almodóvar, David Lynch, and Peter Greenaway. These and other imaginative homes away from home can now be visited (almost for free) at the Cooper-Hewitt, whose latest exhibition, **New Hotels for Global Nomads**, charts the evolution of the fantasy getaway in photographs, models, and plans both realized and unbuilt. Here, in a welcome role reversal, artists get to horn in on the architects, as evidenced by hotel-inspired artworks of Tom Sachs, Toland Grinnell, Maureen Connor, and Sophie Calle. (October 29 through March 2; see "Museums.") E.N.

PHOTOGRAPH COURTESY OF JOEL SANDERS ARCHITECT.

Luisa Rabbia
Drawings on photographs and two videos that explore the human body; through 11/23. • Audiello, 526 W. 26th St. (212-675-9082).

★ Bettina Rheims/Lynda Benglis
Chambre Close, a series of photographs of women in cheap hotel rooms in which the photographer assumed the role of Monsieur X, an amateur photographer with an insatiable curiosity about women's bodies/*Quartered Meteor*, a sculpture made in 1969. Through 11/16. • Cheim & Read, 547 W. 25th St. (212-242-7737).

★ Matthew Ritchie
Recent large-scale paintings, a large wall drawing, and a floor work that describe a strange transformative cycle as a large drowning figure oscillates through phases of birth and death; through 11/23. • Rosen, 525 W. 24th St. (212-627-6000).

Jon Schueler
Abstract paintings from the fifties and seventies by the New York School artist (1916–1992); through 11/16. • ACA, 529 W. 20th St. (212-206-8080).

David Shrigley
Drawings, texts, photographs, and sculptures that offer the Glasgow artist's humorous take on the human condition; through 11/16. • Kern, 532 W. 20th St. (212-367-9663).

William Steiger
Paintings of train signals, semaphores, and grain elevators isolated in landscapes; through 11/16. • Thatcher, 511 W. 25th St. (212-675-0222).

Federico Uribe
Carved Styrofoam sculptures that incorporate such functional found objects as pennies, forks, dominoes, and pencils; through 11/30. • Nosei, 530 W. 22nd St. (212-741-8695).

Bernar Venet/Andrew Forge
Recent large-scale metal sculptures made of single, curving, unwelded pieces of steel with no added elements/A memorial exhibition of paintings by a former dean of the Yale School of Art. Through 11/20. • Miller, 524 W. 26th St. (212-366-4774).

Leslie Wayne
New abstract paintings on single or paired panels; through 11/16. • Shainman, 513 W. 20th St. (212-645-1701).

Judith Westphalen
Abstract drawings and paintings on paper by a self-taught Peruvian artist (1922–1976); through 11/21. • Van der Donk, 601 W. 26th St. (212-691-5973).

Group Shows

Madison Avenue and Vicinity

★ Baumgold
"Made in Chicago ca. 1970," paintings, sculptures, prints, and drawings by the Chicago group known as the "Imagists," including works by Brown, Lanyon, Nilsson, Nutt, Paschke, Ramberg, Wirsum, Yoshida, others; through 11/30. • Baumgold, 74 E. 79th St. (212-861-7338).

Castelli
"Something We Talked About," a two-venue exhibition, with Brooke Alexander Gallery (see "Group Shows: Soho and Tribeca"), of works that invoke a sense of awareness of transpired events, by Baldessari, McBride, Salle, Weiner; through 11/23. • 59 E. 79th St. (212-249-4470).

Moeller
German Modernist paintings, drawings, and prints by Beckmann, Feininger, Jawlensky, Kandinsky, Klee, others; through 11/16. • 167 E. 73rd St. (212-988-4500).

57th Street Area

★ Archives of American Art
"The André Emmerich Gallery: A Documentary Portrait," photographs, catalogues, invitations, and other materials that the former gallery owner has given to the archives, as well as works on paper by the artists he represented—Anthony Caro, Helen Frankenthaler, David Hockney, and others—from his personal collection; through 1/10/03. • 1285 Sixth Ave. (202-357-2700), Mon.-Fri. 9:30-5.

★ UBS/PaineWebber
"The Decorative Arts of New York 1700–1900: The Wunsch Collection From the New York State Museum." More than 135 objects and artworks—among them silver, furniture, ceramics, and paintings—that show the aesthetic influence of European high style on urban and rural New York craftsmen; through 12/6. • 1285 Sixth Ave. (212-713-2885).

Soho and Tribeca

★ Art in General
"Art in General on Canal," commissioned public art projects on and around Canal Street by Buckingham, Gardiner, Haye, Schimert, The PARbros, others; through 2/1/03 (call gallery for locations and tour information); "With(in)," works by artists from Thailand and New York who explore contemplative space; through 12/21. • 79 Walker St. (212-219-0473).

Brooke Alexander
"Something We Talked About," a two-venue exhibition, with Leo Castelli Gallery (see "Group Shows," "Madison Avenue and Vicinity"), of works that invoke an awareness of transpired events, by Baldessari, McBride, Salle, Weiner; through 11/23. • 59 Wooster St. (212-925-4338).

Chelsea

★ Ricco Maresca
"American Vernacular: New Discoveries in Folk, Self-Taught, and Outsider Sculpture," previously unknown works, ranging from anonymous eighteenth-century objects to contemporary work attributed to various self-taught artists; "Mütter Museum," photographs from the Philadelphia medical museum's own photography collection and from the new book, *Mütter Museum* (Blast Books), which includes images by the contemporary photographers Akin & Ludwig, Parker, Stein, Wegman, Witkin, others; through 11/16. • 529 W. 20th St. (212-627-4819).

Marvelli
"Alice Doesn't Live Here Anymore," new works by L.A.-based artists Alexander, Chasteen, McReynolds, Morse, Olsen, Riess, Smith, Wheeler; through 11/23. • 526 W. 26th St. (212-627-3363).

★ White Columns
"Regarding Gloria," an exhibit of works by emerging artists that examines the influence of the feminist legacy; "White Rooms," installations of environments by Ron Amstutz and sculpture and wall paintings by Steve Robinson; 10/25–12/1. • 320 W. 13th St. (212-924-4212).

Other

★ New York Studio School
"Watercolor," watercolor paintings by Arikha, Bleckner, Chaet, Meyer, Morley, Mueller, Pearlstein, Resika, others; through 11/16. • 8 W. 8th St. (212-673-6466).

Photography

★ Bobby Neel Adams
Photographic portraits created by splicing together present-day portraits of his subjects with their childhood photographs; through 11/16. • Kent, 67 Prince St. (212-966-4500).

★ Valérie Belin
Large-scale black-and-white photographs that depict subjects isolated from their contexts; through 11/16. • Sikkema, 530 W. 22nd St. (212-929-2262).

★ Chan Chao
Large-scale, simply posed color portraits made between 1996 and 1998 in rebel camps along the borders of Burma; through 11/30. • Richardson, 535 W. 22nd St. (646-230-9610).

★ Valdir Cruz
Haunting black-and-white photographs of the Yanomami people of Brazil and Venezuela; through 11/30. • Throckmorton, 145 E. 57th St. (212-223-1059).

★ Robert Cumming
Manipulated digital photographs of ordinary objects, displayed in frames composed of digital images; through 11/16. • Borden, 560 Broadway (212-431-0166).

Lauren Greenfield/Judith Joy Ross
Photographs of young women shopping in Soho, swimming at weight-loss camps, attending parties, and involved in other activities that demonstrate the degree to which their bodies have become a public project/Portraits of adolescent girls that focus on their individuality. Through 11/30. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

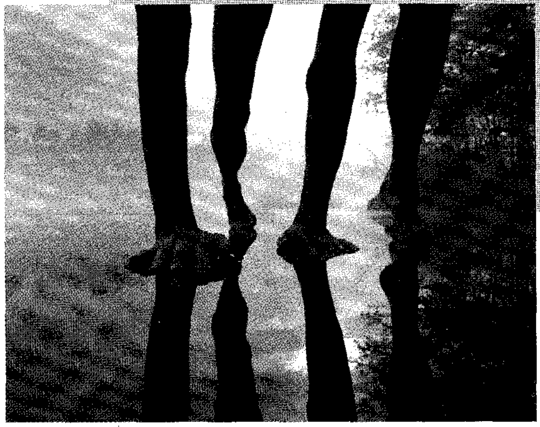
★ Georgina Houghton/Marvin E. Newman
Albumen-process photographs from the 1870s by a London medium and her photographer-collaborator, Frederic Hudson, that purport to depict ghosts/A series of photographs from 1951 that capture shadows cast by pedestrians on the pavements of downtown Chicago. Through 11/14. • De Lellis, 47 E. 68th St. (212-327-1482).

★ International Center of Photography
"Winogrand: 1964." Photographs shot by the photog-

Happening

Film Festival

Until now, the Association of International Photography Art Dealers' annual photography show was the only game in town, and a dealer or a gallery had to be an AIPAD member to exhibit. But all's fair with fairs: To wit, the group that runs the Armory Show, known for its edgy International Fair of New Art, has come up with a similar event for photography and photo-based works. Look for offerings from Barbara Gladstone Gallery, Matthew Marks Gallery, Galerie Lelong, David Zwirner, and 90 others from the worlds of photography *and* contemporary art at the **Armory Photography Show 2002** at the Javits Center's North Pavilion from October 25 to 28. For further information, call 212-645-6440 or go to www.thearmoryshow.com.



WALKING ON WATER: Arno Rafael Minkkinen's *Foster's Pond Millennium*, 2000.

PHOTOGRAPH COURTESY OF ROBERT KLEIN GALLERY, BOSTON.

rapher (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; through 12/1. • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; through 12/1. • "Aftermath: Reflections on the Anniversary of September 11." Photographs taken by women's-rights activists in Taliban-controlled Afghanistan; photographs recording the aftereffects of the collapse of the World Trade towers by Jeff Mermelstein, and digital photographs recovered from the camera of Bill Biggart, the only photojournalist to be killed on September 11; through 12/1. • 1133 Sixth Ave. (212-857-0000), Tues.-Thurs. 10-5, Fri. 10-8 (5-8 P.M. voluntary contribution), Sat. and Sun. 10-6; $9, $6 students and seniors.

★ Kraus

Portraits by David Octavius Hill and Robert Adamson from the 1840s and works by other early Scottish photographers; through 11/15. • 25 E. 77th St. (212-794-2064).

★ Abelardo Morell

Photographs of books and objects, and camera obscura images of London and of a paper mill in Massachusetts; through 12/7. • Benrubi, 52 E. 76th St. (212-517-3766).

★ John O'Reilly

Photomontages from the past two years; through 11/30. • Saul, 535 W. 22nd St. (212-627-2410).

Iké Udé

Photographs of the artist dressed as a female "cover girl" model, close-ups of business shirts and high heels, and other work; through 11/19. • Stux, 529 W. 20th St. (212-352-1600).

Museums

American Craft Museum

"From the Kilns of Denmark: Contemporary Danish Ceramics." A survey of ceramics produced in Denmark since 1982; through 1/5/02. • "Elegant Fantasy: The Jewelry of Arline Fisch." A survey of the jewelry artist's collars and body ornaments, which incorporate such textile techniques as weaving and crochet; through 1/5/03. • "September 11: Artists Respond." More than 60 works in fiber, wood, glass, metal, clay, and other mediums made by artists across the country in response to the events of September 11, 2001; through 1/5/03. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum

★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History

★ "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibition, first presented in 1998, of 400 to 500 live tropical butterflies from Central, South, and North America housed in a walk-in vivarium that approximates the butterflies' natural habitat; through 5/26/03. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

Asia Society and Museum

★ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • "China Refigured: The Art of Ah Xian With Selections From the Rockefeller Collection." Sculptures in porcelain, lacquer, and cloisonné by the Chinese Australian artist; through 2/9/03. • "From Court to Caravan: Chinese Tomb Sculptures From the Collection of Anthony M. Solomon"; through 2/9/03. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Brooklyn Museum of Art

★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • ★ "Judy Chicago: *The Dinner Party*." The feminist sculptor's best-known work, given to the museum by the Elizabeth A. Sackler Foundation, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; through 2/9/03. • "BAM! BAM! BAM! Catching the Next Wave for 20 Years." A multichannel video and sound installation celebrating the twentieth year of the Brooklyn Academy of Music's avant-garde Next Wave festival; through 1/12/03. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "New Hotels for Global Nomads." The first major exhibition to explore the hotel as architecture, interior design, and cultural phenomenon; 10/29–3/2/03. (See box.) • ★ "Michelangelo Unveiled." A one-week viewing of an unsigned drawing in the museum's collection that was discovered to be the work of Michelangelo last April by Sir Timothy Clifford, director of the National Galleries of Scotland; through 11/3. • 2 E. 91st St. (212-849-8300), Wed., Thurs., Fri. 10-5, Sat. 10-6, Sun. noon-6, Tues. 10-9 (5-9, free admission); $8, $5 students and seniors.

Dia Center for the Arts

"Rosemarie Trockel: Spleen." A new suite of video projections that explore the meanings of "spleen" through the artist's feminist perspective; 10/17–6/15/03. ★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • Jorge Pardo and Gerhard Richter: *Refraction*." The former's design of Dia's ground floor is interwoven with the latter's paintings; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center

"25th Anniversary Benefit Selections Exhibition," works donated by nearly 400 former "Selections" and "Drawing Room" artists—among them Calame, Cutler, Dunham, Halley, Kentridge, and Winters—that will be sold in a blind lottery on October 26 ($250 tickets, which will entitle each purchaser to one drawing, which will be sold throughout the exhibition's run); through 10/26. • "Kay Rosen, Collages 1999–2002"; through 10/26. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

★ "Masterpieces of European Painting From the Toledo Museum of Art." Twelve important works on loan from the Toledo Museum of Art, Ohio, by Piero di Cosimo, Jacopo Bassano, El Greco, Thomas Gainsborough, Camille Pissarro, and others; 10/29–1/5/03. • ★ "Poussin, Claude, and Their World: Seventeenth-Century French Drawings From the École des Beaux-Arts, Paris." Drawings by Nicolas Poussin and Claude Lorrain, as well as by lesser-known artists such as Sebastian Bourdon, Charles Le Brun, Eustache Le Sueur, and Simon Vouet; through 12/1. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6 (Fri. to 8:45), Sun. 1-6; $12 adults, $8 seniors, $5 students; children under 10 not admitted.

Grey Art Gallery

★ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; through 12/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ★ "Bill Viola: Going Forth by Day." A new five-part, projected digital image cycle that is experienced architecturally and explores themes of human existence; through 1/12/03. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sat.-Wed. 10-5:45, Fri. 10-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

★ "Kazari: Decoration and Display in Japan, Fifteenth–Nineteenth Centuries." A survey of Japanese art that explores the concept and practice of *kazari*, the art of arranging objects and paintings and the principles governing their display, including works gathered from collections around the world; through 12/31. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

★ "Adolph Gottlieb." Paintings spanning the Abstract Expressionist's career from 1934 to 1973 and charting his evolution from his early representational easel paintings to his monumental abstract pictures; through 3/2/03. • ★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Théodore Chassériau (18919–1856): The Unknown Romantic." The first retrospective of paintings and works on paper since 1933 by this French artist, a precocious disciple of Ingres; through 1/5/03. ★ "Richard Avedon: Portraits." A retrospective of the preeminent photographer's portraiture, including images of well-known writers, artists, actors, military leaders, and politicians; a series of portraits of his father in the years just prior to his death; and his portrayals of westerners from the series The American West; through 1/5. • ★ "The Prints of Vija Celmins." Images of ocean surfaces, desert floors, and star-filled night skies that eschew conventional composition; through 12/29 • "Nomadic Art of the Eastern Eurasian Steppes: The Eugene V. Thaw and Other New York Collections." Works in bronze, gold, and silver, including horse tack and harness fittings, chariot fittings, belt ornaments, weapons, and other objects; through 1/5/03. • "Portraits." A selection of photographic portraits from the first 100 years of photographic portraiture, from early French and American daguerreotypes through the work of Diane Arbus; through 1/12/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS

★ "Drawing Now: Eight Propositions." Approximately 250 drawings by a diverse group of 26 young artists from Europe, Asia, and the Americas; through 1/6/03. (See box.) • "The Changing of the Avant-Garde: Visionary Architectural Drawings From the Howard Gilman Collection." 173 architectural drawings of group of 200 that were given to the museum by the Howard Gilman Foundation, by Eisenman, Hejduk, Koolhaas, Maki, Sottsass, others; through 1/6/03. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.-Mon. 10-5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

★ "The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions Since 1994." Works collected by Eugene V. and Clare E. Thaw since 1994 that they have promised to the Morgan Library, by Carpaccio, Degas, Morandi, Redon, Seurat, and others; through 1/12. • "Stuart Davis: Art and Theory, 1920–31." Works on paper, the artist's earliest known diary, and a sketchbook; through12/15. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

El Museo del Barrio

★ "The (S) Files 2002: The Selected Files." The museum's biennial showcase of works by New York–based Latino and Latin American artists; 10/24–2/16. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $7, $3 students and seniors (free admission Thurs. from 5–9).

Museum of the City of New York

“The Lubavitch of Brooklyn, An Intimate Portrait: Photographs by Steve Hoffman.” Images documenting the daily life and rituals of the Jewish Chabad Lubavitch community in Crown Heights, Brooklyn; through 2/2/03. • “Raíces: The Roots of Latin Music in New York City.” Photographs, broadsides, posters, instruments, and costumes relating to the evolution of Latin music in New York in the twentieth century; through 1/26/05. • ★ “Richard Rodgers’ Broadway.” A centennial celebration of the legendary composer’s birth, featuring photographs, sheet music, personal items, and ephemera from the museum’s Theater Collection; through 1/5/03. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

★ “Scaasi: Exuberant Fashion.” A selection of 70 evening gowns and cocktail dresses by the designer known for his use of rich, opulently adorned fabrics, off-the-shoulder necklines, and strapless dresses; through 1/4/03. • ★ “Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris.” The first exhibition to explore the sexual politics of women’s fashion in turn-of-the-century Paris, where courtesans and actresses set the latest styles, including fashions by Doucet, Pacquin, Worth, and others; through 1/25/03. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design

★ “Color & Ecstasy: The Art of Hyman Bloom.” A retrospective of paintings and drawings by a Latvian-born artist who had his first retrospective at the Whitney Museum in 1954 and whose work reflected his preoccupations with light, color, the macabre, and spirituality; through 12/29. • ★ “Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition.” An exhibition presented by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by Dagnan-Bouveret (1852–1929), a student of Jean-Léon Gérôme; through 12/8. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. noon–5, Fri., Sat. and Sun. 11–6; $8; $4.50 students and seniors.

Talent

Paper Trail

Drawing, a skill that once was required study before you could call yourself an artist, isn’t just back—it’s eclipsing painting and sculpture. Of course, we’re not talking strictly graphite or pen-and-ink renderings here. In today’s parlance, drawing has come to mean nearly anything on paper, or on the wall or floor, or on an object. See just how far the medium has traveled in **Drawing Now: Eight Propositions**, at MoMA QNS, which groups works by 26 artists from the Americas, Europe, and Asia into eight sections, among them “Science and Art, Nature and Artifice” (from the likes of Jennifer Pastor and Ugo Rondinone), “Cosmogenies” (Matthew Ritchie, Franz Ackermann), “Comics and Animations” (Barry McGee, Takashi Murakami), and “Fashion and Likeness” (John Currin, Elizabeth Peyton). (Through January 6; see “Museums.”)

National Museum of the American Indian

★ “Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex.” Works by contemporary master craft artists from all 31 states of the Mexican Republic; through 3/15/03. • “Spirit Capture: Native Americans and the Photographic Image.” Approximately 200 historic photographs of and by Native Americans; through 10/27. • 1 Bowling Green (212-514-3700), 10–5 daily, Thurs. 10–8; free.

Neue Galerie

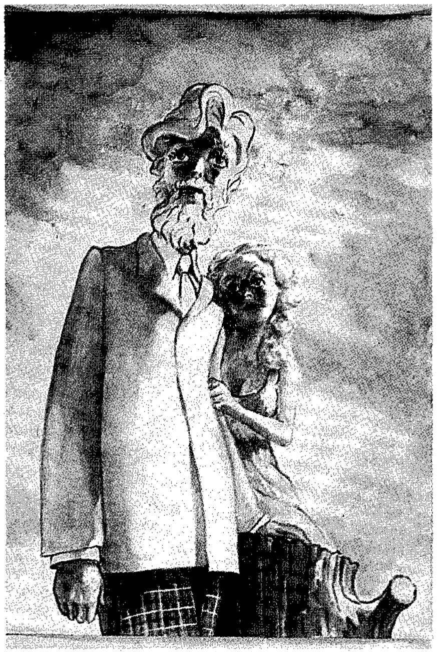
★ “Dagobert Peche and the Wiener Werkstätte.” The first comprehensive exhibit of drawings, furniture, jewelry, ceramics, fabrics, and wallpaper by the eclectic Viennese designer (1887–1923); through 2/10/03. • 1048 Fifth Ave. (212-628-6200), Fri. 11–9, Sat., Sun., Mon. 11–6; $10, $7 students and seniors.

New York Public Library

★ “Urban Neighbors: Images of New York City Wildlife.” Historic and contemporary illustrated books, photographs, engravings, maps, original art, and other works from the library’s collections depicting fauna from the five boroughs; through 2/1/03. • ★ “A Legacy in Landscapes.” Arcadian images from the library’s Print Collection dating from the sixteenth century to 2001; through 1/4/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

★ “Portrait of the Art World: A Century of *ARTnews* Photographs.” A celebration of the centenary of America’s oldest art magazine through a selection of 100 of its most memorable portraits of artists; through 1/5/03. • ★ “Seat of Empire: Napoleon’s Armchair from Malmaison to Manhattan.” A multifaceted exploration of Napoleon Bonaparte’s armchair from the *Salle du Conseil* (Council Room) at Malmaison, featuring the armchair and objects related to its history—furniture, paintings, sculpture, prints, and books—from the Society and collections around the world; through 1/12/03. • “Degrees of Latitude: Maps of America From the Colonial Williamsburg Collection.” Seventy-two historic maps and an atlas of America; through 2/2/03. • “Reading Uncle Tom’s Language: A Reconsideration of Harriet Beecher Stowe’s 150 Year-Old Character and His Legacy.” Twenty-five early editions of *Uncle Tom’s Cabin*, proslavery books written in response to Stowe’s best-seller, abolitionist pamphlets, and other related ephemera; through 2/9/03. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–6; $5, $3 seniors and children.



MAY AND SEPTEMBER: John Currin’s glowing *Autumn Lovers*, 1994, at MoMA QNS.

P.S. 1 Contemporary Art Center

★ “Chris Cunningham.” Works by the British artist, including collaborations with musicians Björk and Aphex Twin; through 11/1. • “Selected Works From Mexico City”; through 11/1. • “Arnold Mesches: The FBI Files.” Collages and paintings inspired by the artist’s own FBI files; through 11/1. • ★ “Al Held.” Recent monumental canvases; through 11/1. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.–Mon. noon–6; $5 suggested donation.

Studio Museum in Harlem

★ “Gary Simmons.” A survey of the artist’s work from the past seven years, including erasure drawings, photographs, sculptures, and videos; through 1/5/03. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art

★ “An American Legacy, A Gift.” Eighty-seven works of postwar American art that were given to the museum by fifteen members of its board of trustees, including works by Close, De Feo, Frankenthaler, Johns, Kelly, Kline, Newman, Pollock, Rauschenberg, Rothko, Ryman, Twombly, and Warhol; 10/24–1/26/03. • ★ “Lorna Simpson: *31*.” A film installation that tracks a month in the life of an unknown woman in a grid of 31 small video screens as she moves through her apartment, the street, the office, and various recreational spaces; through 1/26/03. “Lorna Simpson: Cameos and Appearances.” New photographs from an ongoing series of silhouetted and obscured portraits; through 1/26/03. • ★ “Sanctuaries: The Last Works of John Hejduk.” Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; through 1/5/03. • “Helen Mirra: *declining interval lands*.” An installation relating to the decline of the American elm tree by the Chicago-based visual and sound artist; through 12/8. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ “Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas.” New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie’s

10/23 at 10: “Important English Furniture.” On view from 10/19. 10/24 at 10 and 2: “Important Silver, Objects of Vertu & Russian Works of Art.” On view from 10/20. 10/29 at 10 and 2: “19th Century Furniture, Sculpture, Works of Art and Ceramics.” On view from 10/25. • 20 Rockefeller Plaza (212-636-2000).

Doyle

10/23 at 10: “Important English and Continental Furniture and Decorations” and “Old Master Paintings and Drawings.” On view from 10/18. 10/28 at 10: “Golf Memorabilia.” On view from 10/26. 10/29 at 10: “American Furniture and Decorations.” On view from 10/26. • 175 E. 87th St. (212-427-2730).

Phillips de Pury & Luxembourg

10/25 at 7:30: “Photographs, Part I.” On view from 10/18. 10/26 at 10:30: “Photographs, Part II.” On view from 10/18. • 3 W. 57th St. (212-940-1200).

Sotheby’s

10/23 at 10:15: “Photographs From the Museum of Modern Art.” On view from 10/19. 10/23 at 2: “Berenice Abbott’s New York: Photographs From the Museum of The City of New York.” On view from 10/19. 10/24 at 10:15 and 2: “Photographs.” On view from 10/18. 10/24 at 2 and 10/25 at 10:15: “French Furniture.” On view from 10/17. 10/25 at 2: “Property From the Collection of the Salgo Trust for Education.” On view from 10/17. 10/26 at 10:15 and 2: “English Furniture.” On view from 10/17. 10/29 at 10:15: “19th Century European Art.” On view from 10/25. 10/29 at 2: “Property From the Estates of David M. Daniels and Steven Beck Baloga.” On view from 10/25. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

10/24 at 10:30: “19th & 20th Century Literature.” On view from 10/20. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPH COURTESY OF ANDREA ROSEN GALLERY.

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Shopping

Meat the New Neighbors

Building on the success of its trio of brick-oven bakeries, Brooklyn-based Royal Crown has started expanding into other edible arenas. First came Paneantico, the Bay Ridge bakery and café. And two months ago, Royal Crown's owners, the Generoso family, teamed up with the Tutino clan to open **Piazza Mercato** down the street. Billed as a salumeria and macelleria, the pungent shop specializes in the house-cured pork products that can be seen hanging from the rafters. Gourmet foods imported from southern Italy (especially Calabria) are appetizingly displayed alongside fresh mozzarella and tuma, a soft basket-molded cheese. Should all the browsing whet your appetite, try any one of 118 sandwiches—made, of course, on Royal Crown bread. (9204 Third Avenue, near 92nd Street, Bay Ridge, Brooklyn; 718-513-0071.)

CEILING FIXTURES: Piazza Mercato's salumi selection.

New and Noteworthy

Aix
Didier Virot gave up the prestige of an executive-chef post at Jean Georges to open the ill-fated Virot at the Dylan Hotel. Now he's followed in the pioneering Noza (north of Zabar's) footsteps of Tom Valenti, bringing sophisticated French fare (blue-mussel cannelloni in spicy wine broth, crispy broiled squab with oatmeal-porcini cakes) four blocks north of Valenti's Ouest. The neighborhood should be big enough for both of them. • 2398 Broadway, at 88th St. (212-874-7400). (M-E)

Ápizz
If you're from Brooklyn or the Bronx and of Italian-American descent, you probably already know how to pronounce the name of this cheaper Southern Italian spinoff of Peasant: It's ah-BEETS, as in pizza. That's the specialty of the house, baked in a beautiful wood-burning brick oven and served "by the yard." There's also wondrously moist and lemony chicken, heavenly meatballs, and, in a break with old-world pizzeria tradition, an on-premises ATM machine. • 217 Eldridge St. (212-253-9199). (M)

★ Atelier
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

Cocotte
The Park Slope sibling of Fort Greene's popular Loulou has a romantic, candlelit vibe, a charming Breton hostess, and a kitchen that skirts bistro boredom with offbeat selections like shrimp-stuffed artichokes and duck-confit-salad pizza. Menus are presented on old French album covers and the check arrives in a dish of jelly beans, flourishes sure to please the D.J. and the toddler in your party. • 337 Fifth Ave., at 4th St., Park Slope, Brooklyn (718-832-6848). (M) ($)

Freight 410
For a city that never sleeps, New York's late-night dining scene seems awfully groggy. So Chelsea Market's Freight gets bonus points for staying open until the wee hours, eventually working its way up to a 24-7 operation. To keep everyone alert, the owners have recruited some big-name D.J. friends to stop by and spin while chef Tracy Macari creates "upscale diner" dishes like fried catfish and two mac-and-cheese plates. • 410 W. 16th St. (212-242-1234). (M)

★ Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

★ Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his unbelievably great grilled pizzas topped with everything from cumin-scented ricotta to mashed potatoes. • 140 W. 13th St. (212-645-4606). (M)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

Kitchen 22
Out like a light: In one fell swoop, owner Charlie Palmer has dispensed with Alva's Edison-inspired lightbulb theme and reconceived his Flatiron-district property with walnut beams, vanilla walls, and sea-green-and-blue-hued fabrics and banquettes. The menu, too, has been overhauled, edited down to a choice of five appetizers, five entrées, and five desserts, available only as a $25 three-course prix fixe. • 36 E. 22nd St. (212-228-4399). (M)

L'Impero
We can't imagine a better upscale Italian-food bargain than Scott Conant's $48 four-course prix fixe at this sophisticated new Tudor City restaurant, where he synthesizes elegance and rusticity in dishes like duck-and-foie gras agnolotti and roast baby goat. Vicente Wolf (also a partner) is responsible for the polished, roomy design, and managing partner Chris Cannon masterminded the user-friendly wine list, which offers great values on daily-changing house carafes. • 45 Tudor City Pl. (212-599-5045). (E)

Link
Like his own résumé, British-born, French-trained Julian Clauss-Ehlers's menu at Link bridges several cultural divides. At lunch, you have a choice of either minestrone or coconut-curry soup. For dinner, there's everything from tempura-fried cod and frites to Thai rice vermicelli with spicy vegetables, and a fruit-and-nut b'steeya for dessert. The gastronomic globetrotting gets even fiercer with the late-night lounge menu, which offers pan-seared haloumi cheese alongside shrimp falafel. • 120 East 15th St. (212-995-1010). (M)

Lozoo
This Houston Street newcomer juxtaposes strikingly modern décor with "traditional Chinese haute cuisine" like Maryland crab in whipped egg-white cloud, barbecued sirloin with shredded sesame tofu, and confit of sweet-and-spicy crispy eel. One of the owners has Kelley & Ping, Kin Khao, and Obeca Li on her estimable résumé; her partner draws inspiration from a wealth of memorable meals at his grandmother's table in Shanghai. • 140 W. Houston St. (646-602-8888). (M)

Moto
An erstwhile check-cashing joint below the el at the intersection of Hasidic Williamsburg and Hispanic Williamsburg might not seem the most propitious setting for a café and bar, but Moto's off-the-beaten-track location works for it. So do its evolving menu of panini and salads, its occasional live music, its relaxed vibe, and, most of all, its meticulously built, warmly lit interior, the kind that feels like it's been there forever. • 394 Broadway, at Hooper St., Williamsburg, Brooklyn (718-599-6895). (I) ($)

★ Pazo
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar

PHOTOGRAPH BY CARINA SALVI.

themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M–E)

Petrosino
There'll always be a market for Barolos and Barbarescos, but Southern Italian wines (and foods) are certainly enjoying their moment, to judge by this breezy osteria whose cellar ventures deep into Campania, Puglia, Sardinia, and Sicily. The menu veers southward as well—a change of pace for chef-partner Patrick Nuti, sprung from the geographic confines of Tuscan Square to sauté caciocavallo cheese, bake shrimp on Sicilian rock salt, and adorn swordfish carpaccio with oranges and olives. • 190 Norfolk St. (212-673-3773). (M) ($)

Sciuscià
The younger, loungier sequel to Il Gattopardo brings some of its predecessor's Southern Italian signatures to a subterranean space below the Hotel Giraffe. But besides sautéed escarole and Neapolitan meat loaf, the broad Mediterranean menu makes room for a terrific kibbeh appetizer, a Córdoba salad, and, at lunch, a $22.50 daily changing *piatto unico*, or European-style bento box. • 365 Park Ave. So., at 26th St. (212-213-4008). (M–E)

Serafina Sandro
The big guy in the jungle-print gym pants is back. Not Joey Buttafuoco, but Sandro Fioriti, the celebrated Roman chef. After his Chelsea restaurant abruptly closed, he's returned to the Upper East Side, the neighborhood where he first blazed a spaghettini al limone trail nearly twenty years ago. And his signature dishes like ravioli filled with sea-urchin roe and roast suckling pig—not to mention those pants—are still attracting a lot of attention. • 38 E. 58th St. (212-832-8888). (M)

Sparky's American Food
Reformed dot-commer Brian Benavidez sourced the best ingredients he could find before opening this fast-food frankfurter joint in a converted Williamsburg warehouse. He uses Ronnybrook ice cream for milkshakes and organic Cheddar for cheese fries. But his Niman Ranch all-beef hot dog is the thing, and he serves it a dozen or so ways, with everything from homemade ketchup to coleslaw and bacon. And the name? "Sparky's my dog," he says. We suspected as much. • 135-A N. 5th St., Williamsburg, Brooklyn (718-302-5151). (I) ($)

Svenningsen's
When some chefs branch out and open a new restaurant, they have a loyal client base to fall back on. Ron Svenningsen has a congregation. For the past sixteen years, he's held the title of head chef at Marble Collegiate Church, feeding the flock at various singles dinners, Sunday brunches, and ladies' teas. Now the former Maine lobsterman has opened his own old-fashioned fish house, serving shore dinners, fried Ipswich clams, and $13.50 lobster rolls. Mary's and Pearl's, watch your backs. • 292 Fifth Ave., near 30th St. (212-465-1888). (M)

teany
Trendy vegetarians have it tough in this town: There aren't many meatless places immune from that throwback earthy-crunchy vibe. To the rescue comes techno-pop star Moby, who co-opened this new tea room and café where the breakfast-to-late-night menu features "teany bagels" with melted Cheddar and *faux* Canadian bacon, tomatillo-squash soup, and vegan vanilla-bean strawberry shortcake. • 90 Rivington St. (212-475-9190). (I)

Manhattan

Lower New York

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St (212-219-2399). (I–M)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

★ Fried Dumpling
It's all about the Washingtons at this starchy storefront dumpling dive: Nearly every item on the menu is $1 or less. But come payday, do what we do: Slap a Lincoln on the counter and ask for five expertly fried pork-and-chive-stuffed dumplings ($1); four chubby mini pork buns ($1); and a thick sesame pancake wedge layered with a chewy slice of beef ($1.50). Wash it down with a $1 Snapple and don't forget your 50 cents' change. • 99 Allen St. (212-941-9975). (I)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Layla
Still a delightfully silly casbah, noisy and upbeat, where a belly dancer does her seductive shimmy and swirl twice a night. Make a feast of cold and hot meze served family-style: spicy lamb on flatbread, grilled merguez sausages with dates, and garlicky tzatziki. Kabobs of cumin-spiced swordfish and harissa-marinated chicken are perhaps not what you'd eat in Marrakech but are lusher and juicier. And there's halvah, if you must. • 211 W. Broadway (212-431-0700). (M–E)

First Taste

Merge and Acquisition

Although you have to call and reserve at least 24 hours in advance, Sam DeMarco's recently rejiggered dining room at the back of his restaurant, Merge, feels like home. He's warmed up the space, now dubbed **DeMarco's Room,** with a wooden wall-of-wine room divider, a farmhouse table displaying figs and flowers, quirky wallpaper, and candlelight. You need to call ahead so Sam knows how many to shop for, and he must have gotten to the Greenmarket early the Wednesday we visited: Raw vegetables to dip in the bubbling bagna cauda, an offbeat, garlicky amuse-bouche, were exceedingly fresh. Likewise, heirloom tomatoes minimally dressed with olive oil and basil—an appetizer on the daily changing three-course $36 prix fixe menu—were the best we've had all season. Deceptively simple-sounding sausage and peppers, accompanied by sautéed fingerling and purple potatoes festooned with melted provolone, were like nothing the San Gennaro Festival has ever seen. And like all good family dinners, the food just keeps coming until you cry uncle: After a prolonged dessert course, the waiter delivers a cookie jar. Don't disappoint him. (142 West 10th Street; 917-749-8897.)

A NEW LEAF: The royal treatment at DeMarco's Room.

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Théo
The vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Below 14th Street, East

Butter
It's not easy being plump in this vast yawning space full of whisper-thin beauties with shoulders bared and the odd mix of urban louts and aging Lotharios who swim in their wake. Chef Keith Harry (ex-Chanterelle) has more than enough ideas, some quite good: raw hamachi, crisp and spicy black sea bass, and a slightly stingy ration of rare ostrich, in particular. Feast your

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

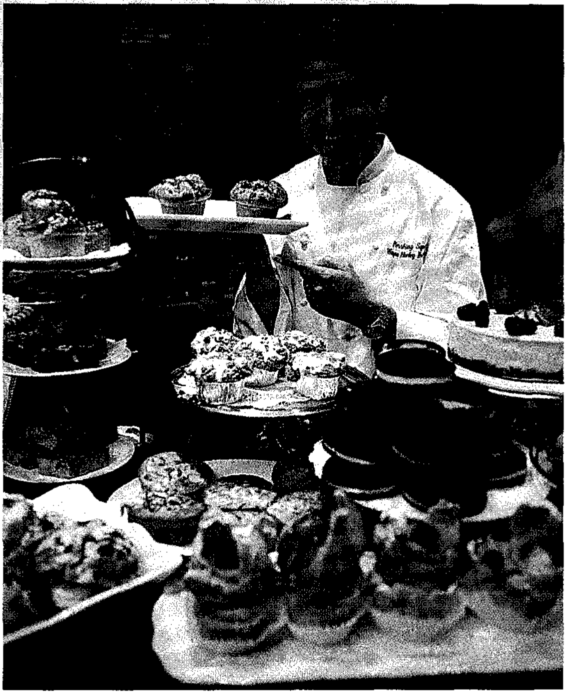
PHOTOGRAPH BY PATRIK RYTIKANGAS.

Ask Gael

When I crave carbs, I want to go home again.

I feel your need. You want sour-cherry Brown Betty, coconut-custard pie, and Dutch apple cinnamon buns like Mom never made but pastry sharp Wayne Harley Brachman does. The man who rocketed retro American desserts into play at Mesa Grill and Bolo has his own bakery now at **Pershing Square**. Pick up a scone or a cheese-Danish popover (cleverly baked into a muffin tin) and a cinnamon bun at the counter for a pittance. (But skip the mundane croissant.) Or settle at a cheerful red-vinyl-topped table and let a refreshingly amiable waiter bring you tropical fruits Foster or Brachman's s'more sundae with three scoops of ice cream and house-made roasted marshmallow. If you're craving protein, try the fabulous chicken Waldorf salad. My guest from Maryland gives the crab cakes a thumbs-up, too. (90 East 42nd Street; 212-286-9600.)

WAYNE'S WORLD: Brachman in his element at Pershing Square.



eyes on a 3-D photo of a forest at one end, the soaring arches above, and witty little illuminated nooks. • 415 Lafayette St. (212-253-2828). (M–E)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

La Palapa
The chef at this friendly East Village oasis grew up in Mexico, under the culinary spell of cookbook author and avid gardener Diana Kennedy. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles, concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Rai Rai Ken
If you're nearsighted and have the option, wear contact lenses to this narrow fourteen-stool ramen bar. Otherwise—especially in winter—the fragrant heat pouring off soup cauldrons large enough to impress Macbeth's witches will seriously steam up your eyeglasses. Then all your senses won't be able to fully appreciate the tremendous bowls of ramen noodles in flavorful broths chock-full of various delicacies, like fish cakes, roast pork, bamboo shoots, and crispy garlic. • 214 E. 10th St. (212-477-7030). (I) ($)

Supper
Supper is polpettone kingpin Frank Prisinzano's attempt to do for northern-Italian cooking what he's done for southern at his perpetually packed Frank and Lil' Frankie's. The crowded, convivial space is decked out with wooden communal tables, a bustling open kitchen, and floral-pattern plates that evoke Sunday supper at Grandma's house. The real attraction, though, is what's on those plates: an herby minestrone Genovese, perfectly thin veal Milanese, a luscious chocolate-hazelnut custard pudding, a daily risotto, and bollito misto on weekends. • 156 2nd St. (212-477-7600). (I–M)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And, the kitchen seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

Jane
Just what every neighborhood needs: a casual spot featuring affordable, creative American fare like fried oysters with creamed corn and red-chili vinegar, hanger steak with Gruyère piroshki, and braised pork with mascarpone polenta. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

14th–42nd Streets, East Side

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Black Duck
Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

Candela
These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. $10.95 prix fixe Sunday brunch. • 116 E. 16th St. (212-254-1600). (M)

★ craftbar
With only six daily entrées—two fish, two meat, and two pastas—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to fish stew, braised rabbit, or linguine with clam sauce, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

PHOTOGRAPH BY KENNETH CHEN.

★ Eleven Madison Park
While this soaring grand space in the MetLife lobby will never be a room for clandestine assignations, the grace of the staff and big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Here he tackles old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

Remedy
Chinese herbs move out of the realm of alternative medicine and into the D.J.-driven domain of Manhattan nightlife at this restaurant and subterranean "sake-therapy lounge," where rice wines are infused with ginger, ginseng, cucumber, and green tea. But because even such healthful tonics shouldn't be downed on an empty stomach, chef Claude Chassagne whips up Asian fusion fare like okonomiyaki with bonito crème fraîche and salmon caviar, and cornmeal-crusted oysters with kimchi rémoulade. • 36 E. 20th St. (212-674-4596). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honkytonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, and butter-poached Maine lobster. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Man Ray
French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knickknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M–E)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

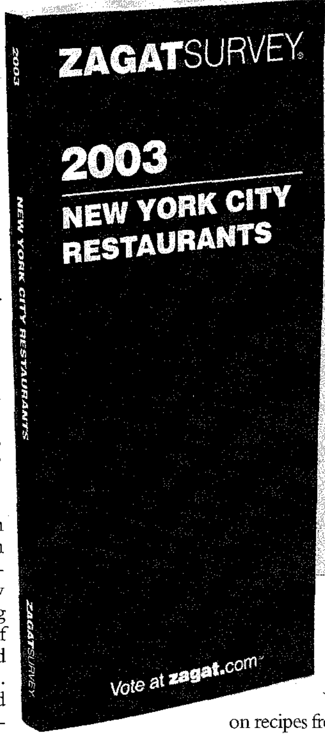
★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

T.S. Ma
If you work at CNN, MSG, or the main post office branch, you've likely already eaten here. But if you're catching a train at Penn Station, or have tickets to the Garden, you should be aware that you're only minutes away from a plate of salt-and-pepper shrimp or General Tso's chicken. As has become increasingly prevalent in the Chinese-restaurant universe, there's also a sushi bar, plus a private dining area. • 360 W. 31st St. (212-971-0050). (M)

IN PRINT

The ***2003 Zagat New York City Restaurants Survey*** hits stores this week, and we're not sure which surprises us more: that 186 new restaurants opened after 9/11 (versus 105 that closed their doors), or that the foie gras-fortified burger ($29) at Daniel Boulud's db Bistro Moderne bumped Corner Bistro's ($4.50) out of first place. (Boulud also took top honors for Best All-Around at his flagship Daniel.) Danny Meyer, too, has reason to celebrate: Although his Union Square Cafe slipped a notch to second most popular restaurant, it was his own Gramercy Tavern that displaced it. Cultural anthropologists might ponder the societal implications of the feature indices that have disappeared this year (business dining, dining alone) and the ones that have been added (BYO, cigars welcome). We got a particular kick out of the new "Gracious Hosts" category, which honors beacons of hospitality from Sirio Maccioni to—no joke—Al "Soup Nazi" Yeganeh.



REDBOOK: The 2003 *Zagat Survey.*

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown, Olives's Todd English, and Park Avenue Cafe's David Burke, among others. Jacket required. • Pier 81, W. 41st St. at the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, steak frites, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

★ D'Artagnan, The Rotisserie
After years of selling foie gras and game to restaurants, D'Artagnan finally has its own: a high-ceilinged duplex countrified with tiled floors, rough ocher walls, and a cozy bar. Besides signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, terrific spit-roasted chicken, lamb, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork. Finish your meal like a true Gascon with a shot of Armagnac blanc from a baseless glass. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

Tropica
Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M–E)

43rd–56th Streets, West Side

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row stand-by, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Film Center Cafe
To go with the vintage film memorabilia at this casual Hell's Kitchen comfort-food zone, there's a long list of wraps and overstuffed sandwiches, roast turkey, meatloaf, a raw bar, and a lively late-night bar scene. • 635 Ninth Ave., nr. 44th St. (I–M)

Fives
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this sophisticated but casual hotel restaurant. Chef Oliver Dudler's modern "Atlantic rim" menu changes seasonally and features luxury items like foie gras served three ways and trendy touches like honey foam and a tapioca cake to complement a dish of seared squab. The bar menu offers sandwiches and snacks and 55 wines by the glass. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversize sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ La Caravelle
The service is still impeccable and the luminous green murals are as luminous as ever, but now, after a subtle gastronomic shift, you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet at this grand old midtown French restaurant. The culinary changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

Maria Pia
A can't-go-wrong choice for theater-district Italian trattoria dining, Maria Pia excels with homemade hearty pastas like cavatelli Bolognese and satisfying entrées like pepper-crusted tuna. The three-course $19.95 prix fixe menu is available any time of day, seven days a week. • 319 W. 51st St. (212-765-6463). (I–M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

Rock Center Café
Daily specials keep this contemporary rinkside dining room's American menu interesting, as does the strong Italian accent. Seafood risotto, fried calamari, and a burger with taleggio cheese keep diners focused on their plates rather than on the interpretive freestyle routines being perfomed on the ice. • 20 W. 50th St. (212-332-7620). (M)

★ The Sea Grill
Chef Ed Brown cooks fish so fresh at this Rockefeller Center seafood shrine that the menu notes the name of the boat that caught them; "à la plancha" means they're seared on a special grill that is supposed to excel at retaining moisture and flavor. Kitchen equipment aside, the results are indisputably delectable, as are appetizers like mussels in a Thai red-curry broth. • 19 W. 49th St. (212-332-7610). (E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is

decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad, the burger, and the cornflake-crusted crab cakes. • 9 W. 57th St. (212-829-0812). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

★ The Bar @ Etats-Unis
This might be the Upper East Side's best gourmet bargain. And considering it's only got 24 seats—seven of them bar stools—the joint's low profile is a blessing. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes some of the hearty fare like a seriously satisfying beef stew. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

Beekman Kitchen
From the owners of the China Fun empire comes this American restaurant that makes the most of its wood-fired oven, used for everything from juicy pork chops to clay-pot paella. The menu pays tribute to San Francisco's Zuni Café with a version of its signature herb-roasted chicken with bread salad. Burgers and croques monsieurs at lunch, huevos rancheros at brunch—but no dim sum. • 1239 Second Ave., at 65th St. (212-308-0600). (M)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Dr. N. (212-517-2233). (M–E)

★ Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and faji-

LET THEM EAT CAKE: Staten Island's sweetest shop.

Opening

Sugar Ferry

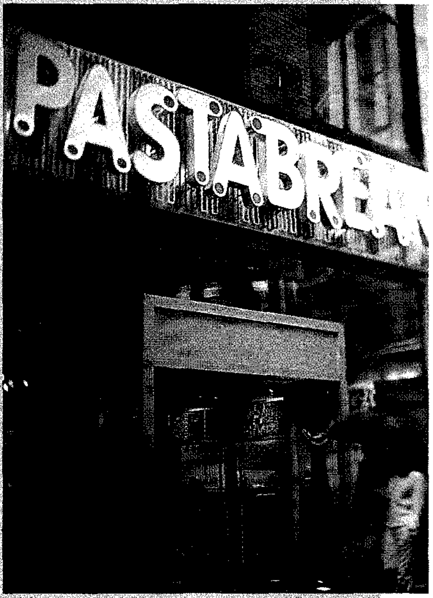
Staten Island lays claim to world-class pizza and Italian ices, but it hasn't exactly been a hotbed of pain au chocolat. Which is why the locals owe a debt of gratitude to brothers Michael and Joseph Gabriel, pastry chefs and co-owners of **Gabriel's Dessert Boutique**, an elegant new bakery and café sandwiched between a bagel shop and a pet clinic. Sensing a confectionery void in their native borough, they pulled a Payard, leaving cushy Manhattan kitchens (Petrossian, Citarella) to open a shop and fill its marbleized display cases with chocolate-cream domes, molten vanilla cakes, and croissants and scones worth missing the ferry to linger over. At first glance—and taste—the pair's repertoire seems *très français*, but judging by the mascarpone cannoli and the "Staten Island cheesecake," the Gabriel brothers haven't forgotten their roots. (941 Manor Road, at Lincoln Street, Staten Island; 718-477-1414.)

PHOTOGRAPH BY CARINA SALVI.

The Underground Gourmet

Fast Break

Whether you're for or against the declawed *Lion King*dom of Times Square, you have to admit the dining's improved—even the fast food. If you don't mind fending off New Year's Eve–size crowds, on 42nd Street between Seventh and Eighth avenues alone you can sup on a decent $3.59 Japanese beef-and-rice bowl at Yoshinoya; try some pretty good down-home grub, especially for a music club, at B.B. King's; and even score a deal at a movie theater—a two-course meal and a flick for $19.50 at AMC25 Theatre's Times Square Café. It seems like the perfect high-traffic fast-food zone for San Domenico owner Tony May's second foray into the world of flash-frozen fettuccine. His snazzy new **PastaBreak**—the original was at the World Trade Center—promises to enlighten tourist taste buds even further. Over the past four years, May's been tinkering with the concept (a bowl of hot pasta, chosen from ten shapes and eight sauces at $3.99 to $6.99, in two minutes), and a recent tasting suggested he's on the right track: It's not exactly San Domenico, but the rigatoni, gnocchi, spaghetti, and especially the toothsome buckwheat pasta pizzoccheri, billed here as whole-wheat fettuccine, handily surpassed our fast-food expectations. Even better were the accompanying bright, flavorful red sauces (with the exception of a lackluster Bolognese); premade sandwiches like a remarkably fresh mozzarella-prosciutto-and-tomato on ciabatta ($5.25); and luscious gelati that alone are worth a trip. (235 West 42nd Street; 212-488-2300.)



NEON NOODLES: Times Square's PastaBreak.

tas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rouge
Despite the demure Upper East Side–townhouse setting, Rouge is really a bargain bistro masquerading as a big-ticket restaurant. Nothing on David Ruggerio's menu breaks the $20 barrier, decorative dabs of sauce and baby boutique-greenery garnishes notwithstanding. The framework is French, with occasional forays into trendy Italian and Asian territory, like the spicy miso-marinated Chatham cod. The "chef's wine list" is a bonanza of equally affordable bottles at laughably low mark-ups. • 135 E. 62nd St. (212-207-4601). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

Arte Cafe
Affordable neighborhood Italian restaurant with three separate dining rooms, one reserved for private parties. Spaghetti arrabbiata, cioppino, and complimentary homemade biscotti. An unlimited-champagne brunch reels 'em in. • 106 W. 73rd St. (212-501-7014). (M)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terracotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M-E)

★ Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M) ($)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Brooklyn

★ Cucina
Mark Strausman, the guiding culinary force behind Campagna and Fred's at Barneys, has unexpectedly taken the wheel at this pioneering Park Slope kitchen, where he's serving his distinctive brand of Italian-American comfort food: nutty grilled hen-of-the-woods mushrooms; tangy eggplant Parmesan; and signature pastas (toothsome penne in a creamy spinach sauce, the famous Campagna lasagna) all available by the half-order. You'll want to pace yourself for diet-be-damned entrées like veal Parmesan and peppery "Cucina steak." • 256 Fifth Ave., nr. Carroll St., Park Slope (718-230-0711). (M)

Queens

Christos Hasapo-Taverna
Steak is the thing at this rustic Greek Astoria butcher shop and restaurant: shell, t-bone, and porterhouse portioned for two or three just like at Peter Luger's. Instead of shrimp cocktail and creamed spinach, though, there's classic appetizers tzatiki, spanakopita, and Greek fries with cheese and oregano to go with the meat. • 41-08 23rd Ave. (718-777-8400). (M-E)

PHOTOGRAPH BY KENNETH CHEN.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ Lyric Chamber Music Society
Concert celebrates the great song composer Ned Rorem's 79th birthday with his new song cycle, the 9/11 commemoration *Aftermath*, sung by baritone Nathaniel Webster, and other works. Judy Collins is a special guest. Rorem interview precedes concert. 10/23 at 6:30. • Kosciuszko Foundation, 15 E. 65th St. (212-734-2130); $75.

★ András Schiff
Performs piano sonatas by Haydn, Beethoven, and Schubert. 10/23 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $30–$50.

★ Chanticleer
Vocal ensemble celebrates its twenty-fifth anniversary with American music ranging from the seventeenth century to gospel and jazz. 10/25 at 8. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $55.

New York Pops
Kicks off its twentieth season, with Skitch Henderson still at the helm. Vocalist Faith Prince joins the Pops in Broadway tunes, American standards, and other popular fare. 10/25 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24–$79.

★ Bard Music Festival
All-day Mahler festival begins with a symposium and continues with Leon Botstein conducting the American Symphony Chamber Orchestra in a re-creation of a 1905 concert of Mahler's songs, and the ASO in a concert version of Weber's *Die Drei Pintos*, completed and arranged by Mahler. 10/26. Call for details. • Lincoln Center (212-721-6500); $20–$30.

Orchestre Symphonique de Montréal
Performs Berlioz's *La Damnation de Faust* with chorus and soloists, 10/26 at 8; and Karol Szymanowski's Symphony No. 3 and Ravel's *Daphnis et Chloé*, 10/27 at 3. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$89.

★ Stefan Wolpe Centennial Weekend
Pianist Peter Serkin, the Brentano String Quartet, and violinist Daniel Phillips perform the late avant-garde composer's chamber music, 10/26 at 8. His work and influence is discussed at a "DADA-logue" and brunch seminar, 10/27 at 11. Werner Herbers conducts Wolpe's chamber opera and works by contemporaries Weill and Antheil, 10/27 at 3. (See box.) • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30 per event.

Kremerata Baltica
Conductor-violinist Gidon Kremer performs works by Britten, Felix and Vladimir Mendelssohn, and George Enescu, 10/28 at 7:30; and Hartmann's *Concerto Funebre* and works by Mahler and Schubert, 10/29 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $23–$74.

★ National Symphony Orchestra
Leonard Slatkin conducts Copland, Weber, Ravel, Colin McPhee, and Cindy McTee's *Symphony No. 1: Ballet for Orchestra*, 10/30 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $23–$74.

Opera

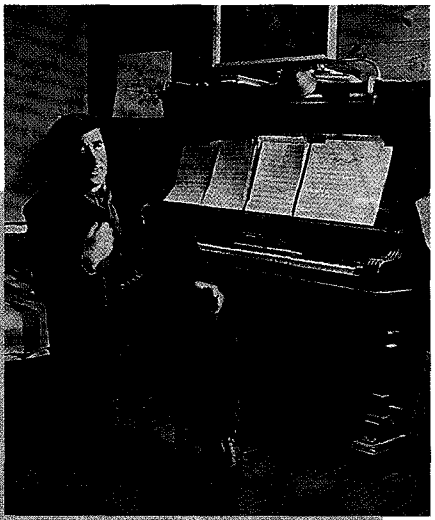
★ Metropolitan Opera
Giordano's *Andrea Chénier*, with Plácido Domingo and Juan Pons, closes 10/24. Verdi's *Aida* opens 10/28. Bellini's *Il Pirata* starring Renée Fleming, Puccini's *Turandot*, and Bizet's *Carmen* are onstage, too. Call, or visit metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$280.

★ New York City Opera
Rossini's *The Barber of Seville* opens 10/26. Mozart's *The Marriage of Figaro*, Verdi's *La Traviata*, and the new production of Chabrier's *L'étoile*, choreographed by Seán Curran, are up, too. Call, or visit nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

New York Metro Vocal Arts Ensemble
Halloween double bill is Menotti's *The Medium*, an unsettling story about a disturbed psychic, and Warren Martin's *The True Story of Cinderella*, a spoof on the fairy tale, making fun of classical music. 10/25 at 7:30. • West Park Presbyterian Church, Amsterdam Ave. at 86th St. (212-981-8951); $15.

Rediscovery

Puppet Master



BAUHAUS SITTER: Wolpe at Black Mountain College, 1953.

It's hard to imagine that during his lifetime, there ever would have been a festival devoted to the work of **Stefan Wolpe**, but the unsung German-Jewish composer is getting his due this year as concerts all over town mark his centennial. "He wanted to put so many ideas and so much in every bar that it's extremely hard to play," says the Dutch conductor Werner Herbers, who's leading the North American premiere of Wolpe's Dada chamber opera *Schöne Geschichten* ("Droll Stories") Sunday as part of the 92nd Street Y's weekend celebration. "You could think he didn't know so well what was possible on an instrument." Wolpe embraced the avant-garde in earnest at the Bauhaus, where he found a kindred spirit in fellow composer Edgar Varèse and visual art became a major influence (he rubbed elbows with Kandinsky and Klee). After fleeing Nazi Germany, he lived and composed in Palestine and later New York, where he was a respected teacher. Never performed while Wolpe was alive, *Schöne Geschichten* (scored for three singers and a jazz band, with a witty libretto in several German dialects, including Yiddish) is set in a marionette theater and, over the course of seven acts, addresses science, religion, justice, education, love, philosophy, and patriotism. Herbers says that after performing and recording Wolpe's work in Europe, he realized the music had "great impact. . . . If you have a sense of curiosity, then he brings something to music. You're sharpening your ears." (See "Classical Music.") A.Z.

Dance

★ American Ballet Theatre
Premieres include *Within You Without You: A Tribute to George Harrison* (Reinking, Welch, Parsons, Weir); James Kudelka's *Sin and Tonic*, with Angel Corella, set to Edgar Meyer's Violin Concerto; Lar Lubovitch's *". . . smile with my heart"* celebrating Richard Rodgers's centennial; and a Robert Hill ballet set to a Lowell Liebermann score. Revivals include Tudor's French café society–inspired *Offenbach in the Underworld*, *Symphony in C*, *Fancy Free*, and *The Garden of Villandry*. Kids' show, 10/26 at 11:30. Through 10/27. Call, or visit abt.org. • City Center, 131 W. 55th St. (212-581-1212); $30–$75.

Full Circle Productions
South Bronx–based hip-hop group takes on Broadway, fusing dance, rap, D.J.'ing, graffiti art, and beat-boxing. Through 11/3. Call for details. • New Victory Theater, 209 W. 42nd St. (212-239-6200); $10–$30.

David Parsons Dance Company
Sexual tension plays out in the kitchen and the office in Parsons's new works, *Too Many Cooks!* and *Tango Oficina*, set, respectively, to Esquivel and Piazzolla. Also during this run: the magical *Caught*, *The Envelope*, *Union*, and last year's Miles Davis nod, *Kind of Blue*. Through 11/3. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $40.

Grupo Corpo
Brazilian company combines elements of ballet, African rhythm, and Latin flair in *21* and *O Corpo*. 10/22 and 10/24–10/26 at 7:30. Visit bam.org. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $25–$45.

"Time of Communion"
Avant-garde collaboration brings together sculpture by Alain Kirili, dance by Kei Takei, and music by Somei Satoh. Baritone Thomas Buckner and pianist Aki Takahashi perform. 10/23–10/26 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793); $15.

★ Urban Bush Women
Premiered at last year's Jacob's Pillow, *HairStories* is a full-length multimedia dance work about the relationship black women have with their hair and body image. Material was drawn from conversations Jawole Willa Jo Zollar had with women in various communities, and some of it shows up on video. 10/24 and 10/25 at 8; 10/26 at 2 and 8; 10/27 at 3. • Long Island University, Brooklyn Campus, Triangle Theater, 1 University Pl. (718-636-4181); $20.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY CLEMENS KALISCHER.

Nightlife

Edited by Ethan Brown

Concerts

Alice Cooper
10/29 at 8. Ozzy lite, but the guitar chords from the "School's Out" era are getting ripped off by plenty of neo-garage bands like the Cherry Valence. • Beacon Theatre, 74th St. and Broadway (212-307-7171); $35–$60.

★ Nelly
With Big Tymers; Lil' Wayne; Fabolous; more. 10/25 at 7. "Hot in Herre" (don't ask about the two *r*'s; not even hip-hop-slang experts can explain it) is both annoying and unavoidable. But the rest of the lineup—especially Cash Money Records' Big Tymers and Lil' Wayne—make bling-bling fun, unlike its more mean-spirited East Coast proponents. • Nassau Veterans Memorial Coliseum, Uniondale, Long Island (212-307-7171); $39.50–$49.50.

Small Stages

B.B. King Blues Club & Grill
10/23: Sam Moore. 10/25: Michael Franti. 10/26: Hothouse Flowers; Colin Devlin. 10/28: Del Tha Funky Homosapien. 10/29–10/30: Gregg Allman; Joe Bonamasa. • 243 W. 42nd St. (212-997-4144).

★ Bottom Line
10/23: "Remembering Rory Gallagher." 10/26: Linda Thompson. • 15 W. 4th St. (212-228-6300).

★ Bowery Ballroom
10/24: The Burning Brides; Koufax. 10/25: Reverend Horton Heat. 10/26–10/27: The Soft Boys. 10/28: Brad; Happy Chichester. 10/29: Bob Mould. • 6 Delancey St. (212-533-2111).

★ Irving Plaza
10/24–10/26: Super Diamond. 10/28: Mighty Mighty Bosstones. 10/29: Thursday. 10/30: Porcupine Tree. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 10/23: Natalia King. 10/24: Elysian Fields. 10/25: Polygraph Lounge. 10/26: Julian Fleisher. 10/27: Jackie Hoffman in "If You Call This Living"; Isaac Mizrahi. 10/28: Alan Harris; John Moran with Eva Muller. 10/30: Via. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/23: "Songs" with Ohia; Damien Jurado, T. W. Walsh. 10/24–10/25: Midtown; Recover; Taking Back Sunday; Christiansen (sold out). 10/26–10/28: "Un-Cabaret" presents: The Other Network. 10/26: Antony and the Johnsons. 10/27: Ex-Vandals. 10/28: Alex Patterson. 10/29: Party of Helicopters. 10/30: Ladytron D.J. set. • 74 Leonard St. (212-219-3055). $.

Maxwell's
10/23: St. Paul. 10/24: Royston Langdon. 10/25: The Soft Boys. 10/27: Reverend Horton Heat. 10/28: Rilo Kiley; Arlo; Destroyer. 10/30: The Push Stars; Imperial Teen. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

★ Mercury Lounge
10/23: James McMurtry; the Silos. 10/24: John Power; Jesse Malin; late show with Adrian Belew and the Bears. 10/25: The Bears featuring Adrian Belew; late show with Om Trio; Tammany Hall. 10/26: Reverend Horton Heat; Swingin' Neckbreakers. 10/27: The Streets (see box); Chromeo; Panthers. 10/28: The Streets; Gold Chains; the Stills. 10/29: The So and So's; Gersey Moonraker; Record release party for Tandy. • 217 E. Houston St. (212-260-4700).

Northsix
10/23: Skeleton Key. 10/26: Zetamale. 10/27: Q and Not U; Black Eyes. 10/28: Keelhaul; the JJ Players Paradise Club; Roarfiend. 10/29: Ex-Models; Hella; Young People; Need New Body. 10/30: "CMJ New Music Marathon" presents: The Exit; the Ghost; Party of Helicopters; Circle and Square; Ben Large. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
10/23–10/24: Atmosphere. 10/25: Medusa. 10/26: Ogans; Manhattan Samba. 10/28: Roberto Roena. 10/29: Global Rock Showcase. • 204 Varick St. (212-243-4940).

Southpaw
10/26: Mary Lou Lord. 10/28: Black Heart Procession. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

The Village Underground
10/23: Reverend Horton Heat; the Ton-Up. 10/25: Poppa Chubby; Michael Hill's Blues Mob.. 10/29: John LeValley; Amy Cooper; Mike Fredo; Orangebare. 10/30: "CMJ New Music Marathon" presents: Sharon Jones; the Dap Kings; Sugarman Three and Co; Dirt Rifle and the Funky Bullets; Mighty Imperials. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
10/28: Sleater-Kinney; Quixotic; the Kills. 10/30: "CMJ New Music Marathon" presents": "Jade Tree Night" featuring Pedro The Lion; Milemarker; the Explosion; Strike Anywhere; Denali; Owls; Online Drawing; Paint It Black; Trial By Fire. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll-free, 866-468-7619).

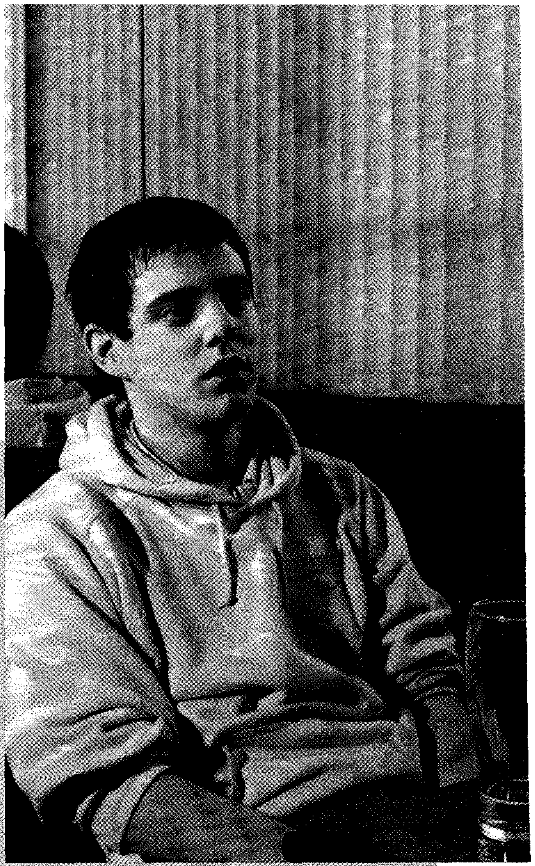
Clubs

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed"

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

Debut

Streets Savvy


ENGLISH BEAT: At the Mercury Lounge this weekend, Mike Skinner.

Realism is touted as one of the highest values in hip-hop, but not much about the music is recognizable to those of us who aren't invincible gangsters or players in endless sexual conquest. So it's probably no longer surprising that one of the most compelling voices in hip-hop this year comes from **Mike Skinner**, a white 23-year-old M.C. from Birmingham, England, who records under the moniker "The Streets." "I'm not very good at analyzing my music," Skinner says over lunch at a café in Brixton, "but it's like real life. I guess that's what makes it stand out." Skinner is right: His debut, *Original Pirate Material*, is so great because it is so familiar. On "The Irony of It All," a stoner debates a lager lout (with Skinner in both roles) about the merits of alcohol and marijuana; "Geezers Need Excitement" portrays thuggish UK street culture as vividly as *Trainspotting* or *A Clockwork Orange;* and on "Weak Become Heroes," Skinner recalls his first ecstasy experience, complete with the naïve utopian thoughts of that moment. The originality of Skinner's voice might be attributed to his acute powers of observation, or just to his influences: M.C.'s like Redman, Styles, and Ludacris; drum 'n' bass; two-step garage producers like Dillinja and Zed Bias. Though *Original Pirate Material* was released in the U.S. only this week, Skinner has already found a sizable audience for his work here. Shows at the Mercury Lounge on October 27 and 28 are sold out. Making a big Stateside impression doesn't seem to be on his agenda, however. "I'm not trying to conquer the world," he says. "I'm just trying to be good." (See "Small Stages.") E.B.

PHOTOGRAPH BY EUAN SPENCER.

with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322); $10.

Centro-Fly
Thursdays: Eclectic music with "?"; Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

★ Halcyon
10/26: Record-release party for Metro Area, a New York–based production duo whose debut recalls the woozy, dreamy disco heard at clubs like the Paradise Garage and the Loft. • 227 Smith St., Boerum Hill, Brooklyn (718-260-WAXY).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: Tee spins electroclash at "Berliniamsburg." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor, of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Jazz

Birdland
Mondays from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 10/23: Barbara Carroll. 10/24: Michael Wolff and Impure Thoughts. 10/25–10/26: Kenny Rankin. 10/30–10/31: Monty Alexander Trio. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 10/25: Dizzy Gillespie Alumni All-Stars. 10/26–10/27: Chick Corea Elektric Band. 10/28: Peter Bernstein. 10/29–10/31: Toots Thielmanns. • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Graham Haynes: "The Music of Antonio Carlos Jobim"
10/25 at 8:30. • Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $21.

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 10/27: Dee Dee Bridgewater Big Band. 10/29–11/3: Wallace Roney All-Star Quintet. Sets Sun.–Thurs. at 8 and 10, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz Insights" Presents: "The Legacy of Charlie Parker"
Through 11/5. Jazz and lecture series hosted by Arnold Smith. Tuesdays from 7:45 to 9:30. 10/29: Bradford Hayes. • New School University, 66 W. 12th St. (212-229-5690); $35.

Jazz Standard
Sets at 7:30 and 9:30. 10/29–11/3: Illinois Jacquet Big Band. • 116 E. 27th St. (212-576-2232).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic
Sundays: "Klezmer Sundays." 10/23–10/24: Transfert Bordeaux. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in October: The Vanguard Jazz Orchestra swings on. Through 10/27: Kenny Barron Sextet. 10/29–11/3: Regina Carter Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 10/24–10/27: Brian Regan. 10/30: Judy Gold. • 1626 Broadway, nr. 49th St. (212-757-4100); $12.50–$24.50; *two-drink minimum.*

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61 St. (212-888-5233); $20.

Comedy Cellar
Through 10/27: Colin Quinn; Greer Barnes; Godfrey; Greg Giraldo; Lisa Lampanelli. 10/28–11/3: Colin Quinn; Kevin Brennan; Godfrey; Robert Kelly; Lisa Lampanelli. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 10/27: John Rizzo; Richie Byrne; Rich Ramirez; Sherrod Small. • 1118 First Ave., nr. 61st St. (212-593-1650).

Cabaret

★ Cafe Carlyle
Sundays through 11/10: Alex Donner. Mondays through 12/30: Eddy Davis New Orleans Jazz Band featuring Woody Allen. Tuesdays through Fridays through 12/31: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Danny's Skylight Room
Saturdays in October: Blossom Dearie. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
Thursdays in October at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 11/9: Betty Buckley. The food-and-beverage minimum is $40 per person at the 8:30 show, $25 per person at the 11 o'clock show. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's
10/23: Tennie Leonard in "A New Show!" with David Brunetti. 10/24: Tony Messina with Kenny Ascher. 10/25: Barbara Lea in "The Melody Lingers On—Part 2" with the Wes McAfee Duo. 10/26: Judy Kreston and David Lahm in "A Brand New Us" with Ratzo Harris. 10/27: Ellie Dorino with Nan Butcher. 10/28–10/29: Joan Curto in "Unexpressed?" with Dan Stetzel. 10/30: Tennie Leonard in "A New Show!" with David Brunetti. • 169 Eighth Ave., nr. 18th St. (212-929-5410).

Neue Galerie New York
10/25: Theo Bleckmann. • 1048 Fifth Ave., at 86th St. (212-628-6200).

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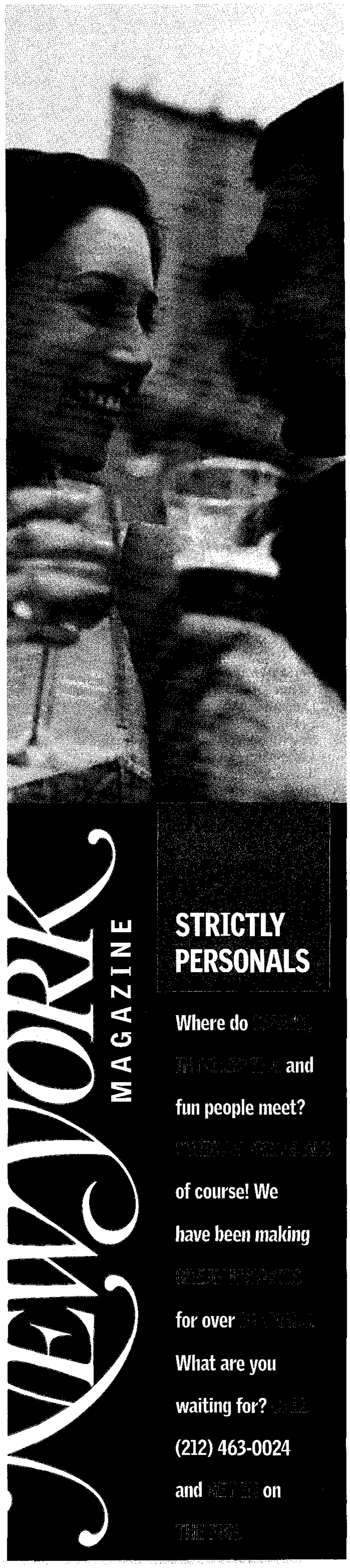


NEW YORK MAGAZINE
STRICTLY PERSONALS
Where do [illegible] [illegible] and fun people meet? [illegible] of course! We have been making [illegible] for over [illegible] What are you waiting for? [illegible] (212) 463-0024 and [illegible] on [illegible]

The Mix

Edited by Boris Kachka

Radio Highlights

Bruce Springsteen Day
The folk station celebrates the Boss and his latest resurgence with a day spotlighting his prolific output and a series of covers of his music on the noon program *Under the Covers*. • 10/25, 6 A.M. to 8 P.M. WFUV, 90.7 FM.

A. M. Homes
The incendiary short-story writer and novelist talks to the eponymous host of "The Lewis Burke Frumkes Show" about her new collection, *Things You Should Know*. • 10/27 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Covering Cuba
As a series on the media and the Missile Crisis continues, correspondents for NBC and CNN talk about covering Cold War Cuba with filmmaker Jon Alpert and professor John S. Nichols. • 10/23 at 7:30 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $10.

The Arts After September 11
Writer and *Before and After* editor Thomas Beller, playwright Anne Nelson, and Max Protech, curator of the exhibit "A New World Trade Center," talk about art in response to crisis. • 10/23 at 8 P.M. The New School, 66 W. 12th St. (212-229-5488); free.

"What Would Orwell Say Today?"
The irascible Christopher Hitchens, whose new book is *Why Orwell Matters*, discusses one of his favorite writers with neocon gadfly (and Orwell appropriator) Andrew Sullivan and authors Vivian Gornick and Michael Walzer. Sparks will surely fly. • 10/24 at 7 P.M. Silver Center, 33 Washington Pl., room 703 (212-686-5005); free.

On Halldór Laxness
A symposium on Iceland's best-known novelist consists of two discussions—the first with Laxness scholars moderated by author Olaf Olafsson, the second with writers Susanna Kaysen (*Girl, Interrupted*) and Brad Leithauser (*Darlington's Fall*). • 10/25, 3:30 to 7 P.M. Scandinavia House, 58 Park Ave., at 37th St. (212-879-9779); free.

The Role of Magazines Today
Magazine editors—*Time*'s Jim Kelly, *The Atlantic*'s Michael Kelly, and *Newsweek*'s Mark Whitaker—talk about how journalism and the magazine world have changed in light of September 11. • 10/25 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

"Mambo in the Catskills": Panel and Dancing
Musicians and journalists discuss the connections between Jews and Latin music, followed by some big-band music and dancing. • 10/27 at 4 P.M., dancing 6 P.M. Makor, 35 W. 67th St. (212-601-1000); $18 each, $30 both.

"Lithuania and the Holocaust"
Two professors and Michael MacQueen—an investigator with the Department of Justice—each give a talk on Jewish life in Lithuania and its destruction by Nazis and collaborators. • 10/28 at 4:30 P.M. YIVO Institute for Jewish Research, 15 W. 16th St. (917-606-8200); free.

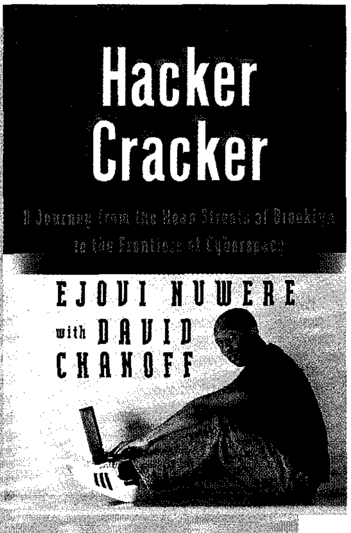
"Why Economies Grow"
Times business columnist Jeff Madrick talks about restoring economic growth. • 10/28 at 6:30 P.M. Wollman Auditorium, Cooper Union, 51 Astor Pl. (212-353-4000); free.

Komar & Melamid
The two absurdist artists last seen creating poll-tested American art and teaching elephants to paint talk about their new collaboration exhibited here, "Symbols of the Big Bang," on linking Judaism, spirituality, and science. • 10/29 at 1 P.M. Yeshiva University Museum, 15 W. 16th St. (212-294-8330); free with $6 admission.

***ARTNews* at 100**
Milton Esterow, the editor and publisher of the venerable art-world publication, talks about its history and his decisions about what to cover and how. • 10/29 at 6 P.M. The New School, 66 W. 12th St. (212-229-5548); $5.

In Print

Hack Like Me


Hacker Cracker
A Journey from the Mean Streets of Brooklyn to the Frontiers of Cyberspace
EJOVI NUWERE
with DAVID CHANOFF

DOT-CONSCIENCE: Nuwere now protects computer systems he grew up trying to break into.

In an economy brought low by entrepreneurs turned criminals, 22-year-old **Ejovi Nuwere** has taken the opposite tack. His new book, *Hacker Cracker* (with David Chanoff; William Morrow; $24.95), chronicles a difficult Bedford-Stuyvesant childhood (crime and drugs and AIDS everywhere) followed by a law-breaking adolescence—except that the crimes were online, hacking into Websites and stealing credit-card numbers. "Outside the dealers are slanging, the gangsters are banging, but I'm oblivious," he writes. His talent quickly led to dot-com security jobs and high-paid consulting, not least because he refrained from doing anything larcenous with his purloined card numbers. "I saw friends who were good kids at one point tempted by riches and fame," says Nuwere, over tea at a Bed-Stuy coffee shop. "I saw what money can do to people, and I realized that wasn't the way I wanted to go." (He adds that he's worried about being priced out of his gentrifying neighborhood.) Now that he has designs on becoming a CEO, with a fledgling security consultancy he calls Nuwere Corporation, there's another world of ill-gotten gains he's keen to avoid. "I haven't gone after venture capital simply because I wanted to stay away from that kind of dot-com mentality," Nuwere says. "I figure if the company does well, it should be able to grow on its own." B.K.

The Written Word

"The Way We Sing Now"
Washington Post Book World editor Jabari Asim reads from recent work; prominent music and culture critic Stanley Crouch reads from *Don't the Moon Look Lonesome*; and *Rolling Stone* contributor Touré reads from his first story collection, *The Portable Promised Land*. • 10/23 at 6 P.M. Mercantile Library, 17 E. 47th St. (212-755-6710); $5.

Oliver Sacks
The physician and eloquent author talks about his life and his latest book, *Uncle Tungsten: Memories of a Chemical Boyhood*. • 10/23 at 6:30 P.M. Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Jennifer Donnelly
The author reads from her novel, *Tea Rose*. • 10/23 at 7 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0040); free.

The Best American Travel Writing 2002
Series editor Jason Wilson joins contributors Molly O'Neill, André Aciman, and Devin Friedman, who read from their work. • 10/23 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Nani Power
The author reads from her second stream-of-consciousness effort, *The Good Remains*. • 10/23 at 7:30 P.M. Barnes & Noble, 396 Sixth Ave. (212-674-8780); free.

Wendy Wasserstein
The famed playwright talks about her most recent work, a collection of essays titled *Shiksa Goddess: Or, How I Spent My Forties*. • 10/24 at 6:30 P.M. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $10.

Diane Ackerman
The celebrated poet reads from her new collection *Origami Bridges* in support of the Claudia Ann Seaman Poetry Award, which is given the same evening. • 10/24 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Frederic Tuten and A. M. Homes
Tuten reads from his latest novel, *The Green Hour*, while Homes reads from her new collection, *Things You Should Know*. • 10/27 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Joy Hakim and Henry Louis Gates Jr.
Harvard professor Gates joins Hakim, the author of the children's history series *A History of US*, to discuss the latest entry, *Freedom*. • 10/27 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Scott Turow
The writer of best-selling legal thrillers talks to S. J. Rozan about his latest, *Reversible Errors*. • 10/27 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Alice Munro
In another installment of the venue's Thalia Book Club series, actress Kate Burton reads from the Canadian writer's latest collection, *Hateship, Friendship, Courtship, Loveship, Marriage*, before Munro is interviewed by journalist Robert MacNeil. • 10/28 at 7 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-1414); $16.

Natasha Radojcic-Kane
The writer reads from *Homecoming*, his new novel about life in the aftermath of war in Bosnia. • 10/28 at 7 P.M. Half King, 505 W. 23rd St. (212-462-4300); free.

Christina Schwarz
The author reads from her well-received second novel, *All Is Vanity*. • 10/28 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Richard Price and Francine Prose
Price, the author of *Clockers*, reads from work that includes the forthcoming *Alms Before Men*, while novelist and essayist Prose reads from her new nonfiction work, *The Lives of the Muses*. • 10/28 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Colm Toibin
The author of *Blackwater Lightship* presents his new essay collection, *Love in a Dark Time*. • 10/29 at 6 P.M. New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

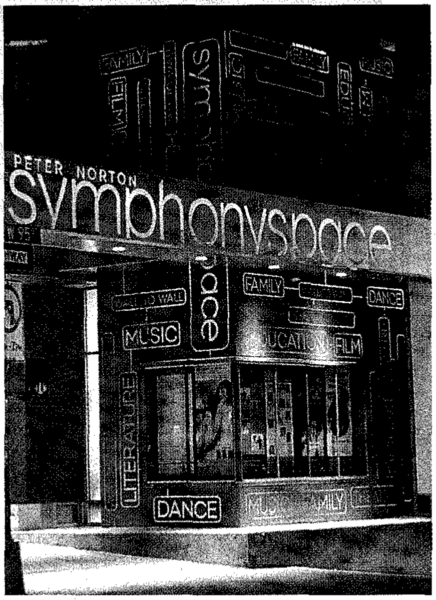
Sandra Cisneros
The acclaimed author reads from her new novel,

On View

Scher Talent

Even the most successful graphic designers are generally seen and not heard. Milton Glaser is a noted exception, and Paula Scher—Pentagram's first woman principal—should rightly be another. Her emphatic Public Theater graphics (the blocky type that's proclaimed everything from Shakespeare to noise and funk) have become the institution's public face, and the cyber-influenced bulging lowercase of Symphony Space is becoming nearly as familiar. Hoping to boost her visibility even further, the School of Visual Arts this week grants her its Masters Series Award, showcases her work in **Paula Scher, Make It Bigger** from October 28 through November 20, and has invited her to give a slide lecture about her astonishing career on October 29. (See "Exhibits.")

FONT OF WISDOM: Paula Scher's Symphony Space makeover.



Caramelo. • 10/29 at 7 P.M. NYU's Juan Carlos Center, 53 Washington Sq. So., second floor (212-998-3650); free.

Special Events

Tours

Behind the Scenes of Book Publishing
Literary agents Sheree Bykofsky and Katherine Sands take you deep within the bowels of a literary agency and a publishing house. • 10/25 at 2 P.M. Call 212-415-5500 for reservations and meeting place; $35.

Drag in the West Village
Bend some gender at Bar d'O, LIPS, and other sites of cabaret and liberation past and present. • 10/29 at 7:30 P.M. Call 212-415-5500 for reservations and meeting place; $69.

Benefits

Human Rights Award Dinner
Tom Brokaw and Sigourney Weaver host a gala thrown by the Lawyers Committee for Human Rights, which honors an Afghan women's-rights activist and a jailed Egyptian democracy advocate. • 10/23, cocktails at 6 P.M., dinner and awards 7:15 P.M. Pier Sixty, Chelsea Piers, West Side Hwy. at 23rd St. (888-810-1203); $500 to $1,000.

The Archives Benefit
Thurston Moore and others read historic passages from the Poetry Project's archives, while other rare renditions of modern poetry are played off old tapes. Proceeds will help restore these valuable recordings. • 10/23 at 8 P.M. Poetry Project, 131 E. 10th St. (212-674-0910); $10.

Art Walk NY Gala Reception
Like the studio tours that precede it, the cocktails, light supper, and live and silent auctions benefit the Coalition for the Homeless. • 10/24 at 6:30 P.M. Gagosian Gallery, 555 W. 24th St. (212-243-7300); $200.

"Seconding the First" Gala
Celebrating the First Amendment, more than 30 performers—Elvis Costello, Lou Reed, Chuck D, Bebe Neuwirth, and Christopher Reeve among them—perform pieces of music, writing, and theater that have been banned, contested, or censored. Proceeds go to the Creative Coalition. • 10/29 at 7 P.M. Hammerstein Ballroom, 311 W. 34th St. (212-614-2121); $100 to $1,000.

ibits

Scher, Make It Bigger"
hic designer gets an exhibit and a lecture on See box.) • 10/29 through 11/20. Lecture 10/29 at 6 ool of Visual Arts Amphitheater, 209 E. 23rd St., third fl. 92-2010); free.

hanistan: The Road to Kabul"
wsweek photographer Ron Haviv, one of the first urnalists in Bosnia, displays the fruit of his travels with the Northern Alliance last fall. Haviv will be on hand at a reception Tuesday afternoon. • 10/29 through 12/20. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); free.

Other Events

International Vintage Poster Fair
This may well be the largest and oldest original vintage poster sale in the world. (See box.) • 10/26, 10 A.M. to 7 P.M. and 10/27, 11 A.M. to 6 P.M. (800-856-8069); $12.

Dogfest 2002
The city's only unenclosed dog run, at Fort Tryon Park, is the site of a festival featuring children's (and canine) Halloween costume contests, training and grooming demonstrations, an adoption corral, and a free vet clinic. • 10/26 at noon. Sir William's Dog Run, Ft. Tryon Pk.; free.

"Gotham Popcorn: '21' In the Movies"
James Sanders, the author of *Celluloid Skyline*, hosts a dinner and popcorn and champagne-fueled screening of the many roles the restaurant has played in everything from *All About Eve* and *Sweet Smell of Success* down to *Wall Street*. • 10/28 at 7 P.M. '21,' 21 W. 52nd St. (212-582-7200); $95 includes screening, dinner, and book copy.

Sports

Halloween Critical Mass
Costumes are strongly encouraged. Expect the dance after the ride to be "HUGE." • Ride: 10/25 at 7 P.M. Union Square Park North; Dance at 8 P.M. 56 Walker St. (212-802-8222 or times-up.org); free.

NYRR Not Quite the New York City Marathon
The wishy-washy, the trepidatious, and, yes, the masochistic who are actually in the November 3 marathon will take to Central Park for this five-miler on a brisk October morn. Unfortunately for those who still haven't qualified, this run only counts toward the 2003 race. • 10/27 at 9:30 A.M. Central Park, West Dr. and 69th St. (212-860-4455); $30, $20 members.

Solutions to last week's puzzles

F	■	B	■	P	■	N	■	A	■	O	■	S	■	O
A	B	A	S	E	M	E	N	T	■	F	R	A	N	C
L	■	R	■	A	■	A	■	O	■	F	■	F	■	E
K	N	O	C	K	E	R	■	M	A	S	C	A	R	A
L	■	N	■	■	■	S	■	I	■	H	■	R	■	N
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Events

For Children

You Should Be Dancing, Yeah
Girls, and boys, just wanna have fun at the Family Disco. Parents boogie down as well, made easier with a cash bar. (See box.) • Every Sunday from 5 to 6:30 P.M.; Jack Rose restaurant, 711 Eighth Ave., nr. 47th St., second floor (212-586-7425 or familydisco.com); $12, second child is free.

An Old-Fashioned Circus
Set in New York City at the turn of the twentieth century, this season's Big Apple Circus combines unsinkable immigrant energy with exciting cultural diversity. The international performers do their part on the flying trapeze and trampoline, as well as show off their juggling skills, horsemanship, and all-around clowning comedy. • 10/24 through 1/12; Damrosch Park, Lincoln Center (212-721-6500 or bigapplecircus.org); $18–$70.

Eat Your Organic Vegetables
The Big Stew is a musical tale of four vegetables and their desire to be organically grown. The fibrous foursome tries to outsmart a rabid rabbit, squash a genetically modified tomato, and flee from a mean greengrocer. Look for the red-hot chili pepper to do a rocking salsa. From the Magic Bridge Theatre Company. • Sundays at 11 A.M. and noon; 78th Street Theatre Lab, 236 W. 78th St. (212-591-0602); $12.95.

Art Explorers
Family Fun Days at the National Academy of Design Museum encourage kids to explore original works of art on view within the galleries and engage in activities that reinforce its historical angles. • Saturdays 10/26, 11/16, 12/7, 2/15, 3/22, 4/5 from noon to 2 P.M.; National Academy of Design, 1083 Fifth Ave., nr. 89th St. (212-369-4880 or nationalacademy.org); $8 grown-ups, $4.50 kids and seniors.

Never More Storytelling
A retelling of Edgar Allen Poe's "The Raven" is brought to eerie life in *Suddenly There Came a Tapping* with weird musical instruments, magicians, and puppets at the Provincetown Playhouse. Come in costume. From the Ensemble of Movement Theatre. • 10/27 at 3 P.M.; Provincetown Playhouse, 133 MacDougal St. (212-998-5867); free.

Monstrous Impressions
Puppeteer Jim West pulls out all the stops at the Jewish Museum with *Mozart, Monsters and Matisse*, a huge and colorful puppet show inspired by the masters. A drop-in art class on collage can be had before and/or after the performance. • 10/27 at 2 P.M.; the Jewish Museum, 1109 Fifth Ave., nr. 92nd St. (212-423-3200 or thejewishmuseum.org); $10, plus $3 for the drop-in art class, which is from 1 to 4 P.M.

Pachydermabrasion
Take an expedition to Africa via the American Museum of Natural History, and learn what there is to know about elephants, from the effects these giants have on their habitat to how they communicate. Beastly fun for kids ages 8 and 9. • 10/26 from 2 to 4 P.M.; American Museum of Natural History, Central Park West and 79th St. (212-769-5200); $28.

Freedom Rap
On a street corner in the South Bronx, a D.J. scratches out some hip-hop. When the dancers begin to move, *Soular Power'd*, the new show at the New Victory Theater, starts jumping. Each number depicts a message of freedom, punctuated by the spoken word. • Through 11/3; New Victory Theater, 209 W. 42nd St. (212-239-6200 or newvictory.org); $10–$30.

FIRST STEPS: The next generation of dancing queens, and kings, boogie down at the Family Disco every Sunday afternoon.

Happening

Disco Baby

Granted, a visit to the Sunday-night **Family Disco** started out as a fabulous idea for my husband and me. And once we got there, Mommy embarrassed her 7-year-old daughter with a middle-aged version of the Time Warp. But within a half-hour, not only was Natalie shakin' her booty with a couple of dozen kids, but her parents, along with everyone else's, and a few grandparents, were rocking out to sounds of the seventies and eighties. Deb Wasser, who comes to the party at the Jack Rose restaurant decked out in black spandex and silver high heels, said she started the Family Disco because she missed going out dancing after her own daughter came alon three years ago. Wasser puts together the musical mix (the Stones, reggae, Blondie, Abba) f the collection she accumulated as a TV producer, most recently for HBO's *Real Sex*. Maclare parked by the leather banquettes, new moms nurse at the cash bar, and Wasser provides a of nibbles like banana ice mice, dinosaurs in the dirt (chocolate pudding), and knockwurst (franks). Last dance is at 6:30 ("We Are Family"), after which parents can visit the restau downstairs. With a temporary tattoo on her forehead and yawn-laden talk about whom she mi bring next week, Natalie was asleep by 8. Doesn't get better than that. (See "Events.") S.

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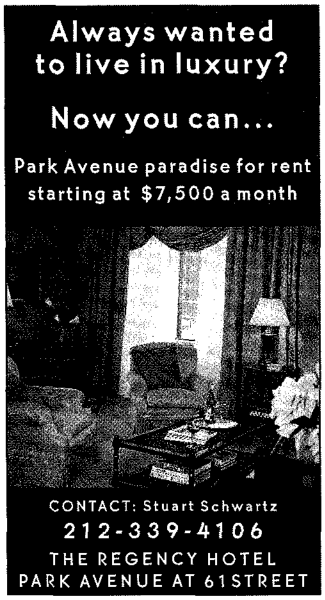
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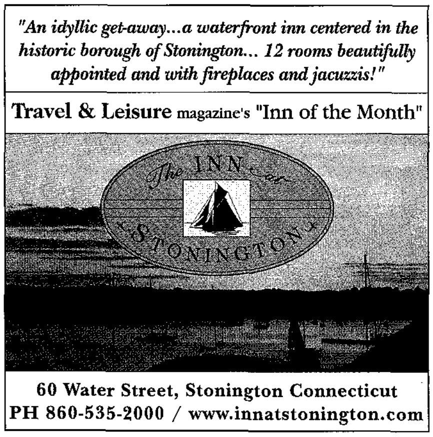
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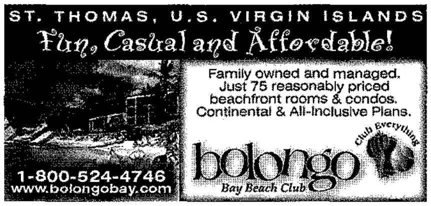
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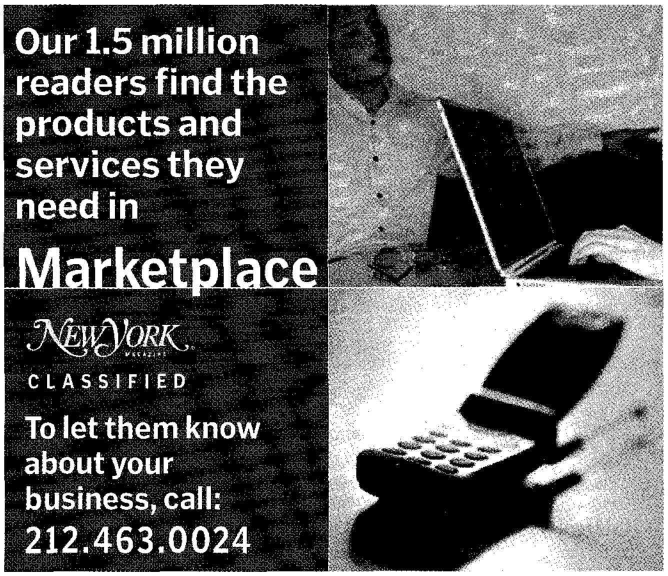
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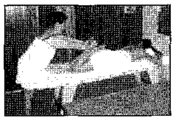

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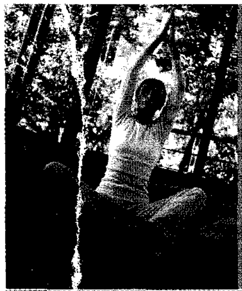

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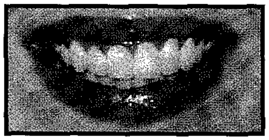

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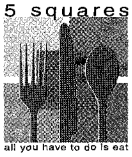

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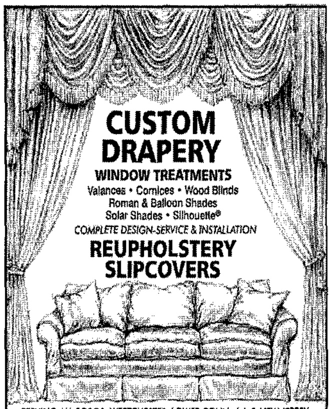

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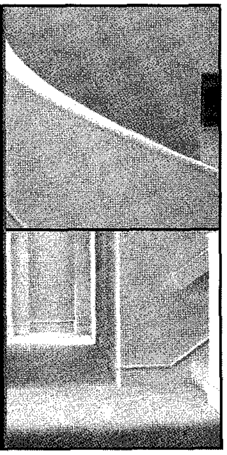

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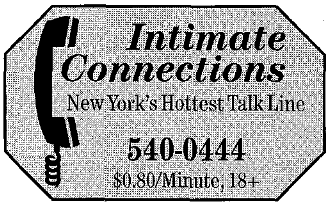

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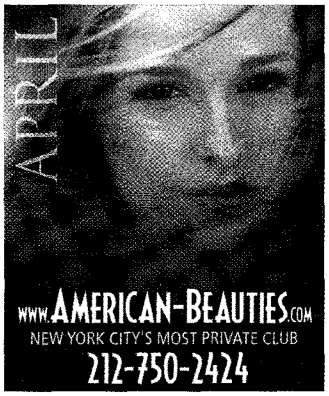
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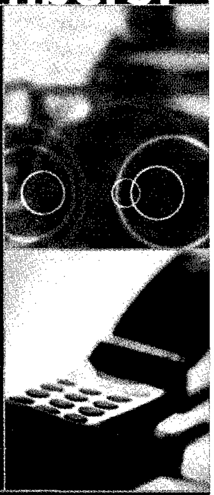

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Young, Sexy and Single—Eye-catching, astonishing look, intelligent grad student, biracial female - seeks a prominent, distinguished, accomplished, highly successful, exceedingly financially capable older gentleman for a relationship that would be fun and beneficial for both. Loves to be spoiled and pampered. Possibly long term. Age and race are open. 3166 ✉☎

Exceptionally Beautiful—Exotic, biracial bikini model seeks one very successful, affluent professional gentleman for a satisfying, stable relationship. 3164 ✉☎

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Retired MD—Mid 60s, tall, slim Jewish male, whose interests include the arts in general, dining out, books, travel, movies, seeks attractive female to age 62, with compatible interests, for companionship and possibly more. Religion not an issue. Photo. 3177 ✉

Outdoorsman—Writer and wilderness guide, 57, white-bearded, tall, thin, nice-looking, socially and environmentally concerned, nonmaterialistic, seeks attractive, warm, loving, spiritual, nature-minded woman. Photo appreciated. 3194 ✉

Older Woman Wanted—Tall, slim, attractive, blue eyes, single white male, 40, seeks a mature woman, 50 plus, for fun times and intimacy. 3136 ✉☎

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Down-To-Earth—46, 5'9", charming, seeks female counterpart. Photo/note. 3193 ✉

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Home Alone Too Long—Very attractive Jewish female, 50s, petite, blond, with blue eyes, very sexy. My children are grown and on their own. Looking for a best friend, lover and perhaps a partner for life. If you are sincere, honest and successful, with a good sense of humor, please reply. 3183 ✉☎

---

64 or 46 - You Decide—Sexy, sweet and sincere, petite Jewish widow who loves walking, swimming, biking, dancing, dining, theater, boating, fishing, music, travel, plus more, seeks similar Jewish male, 60s. Must be kind, sweet, considerate and financially secure. Note and phone. 3115 ✉☎

Tall, Handsome—6'2", 49, single male, financially and emotionally secure, athletic - likes skiing, boating, hiking. Seeks energetic, attractive female, 32-40, for marriage/family. Photo and phone. 3163 ✉☎

CEO Seeks An Extraordinary Woman—30, this 5'11", extraordinary man has it all: drop-dead good looks, success, intelligence and sense of humor. Seeks a "Caroline Bisset type", 22-30, tall, slender, well-bred, well-educated, participates in sports and shares a passion for family and the finer things in life. No party girls. info@greenwichsingles.com 3200 ✉

Down-To-Earth, Dependable—Educated, intelligent, professional, unconventional, good cook, focus, funny-serious, irreverent, reserved, youthful/fit, 42, 5'9". Seeks professional, fun, intelligent, open-minded, single white/Asian woman, 32-37, for life adventures and friendship. 3184 ✉☎

Pretty, Petite RN—48 (looks 30s), smart, slim, caring, fun, Jewish. Seeks intelligent, kind, successful single man. Kids a plus. No smokers/drugs. Prefer Queens/LI. Note/photo/phone, please. 3179 ✉

Honest Choice For Two—Respectful and youthful, 38-year-old, single Jewish male, 5'10", fit, active, fun and easygoing. Missing of late the feelings of companionship and intimacy like me? Thinking about finding an honest and truthful understanding in common with one healthy, attractive woman who is positive and has inner confidence to know they are comfortable with staying single, and who would be willing to enter into committed, valued friendship and exclusive intimacy, for a unique, open-ended relationship. 3169 ✉☎

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Great Gay Man—47, 6'1", 165 lbs, good-looking, fit, creative professional, Wasp with varied interests, good values and a great sense of humor. Seeks masculine, attractive, fit professional man with wit. Note/photo, please. 3174 ✉☎

Handsome, Wealthy, Jewish—Professional guy seeks professional woman in medicine, law, college teaching, etc., in 30s or 40s, wanting marriage and children soon. E-mail SHARPGUY4U@aol.com 3131 ✉☎

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Gay Male Looking—For the right partner. Good-looking, masculine, 48, 6'1", trim with salt and pepper hair. Professional, hard-working, reasonably sucessful, lives in Manhattan. Both studious and open-hearted seeks same. 3206 ✉

26-Year-Old, Single White Female—Slender 5'7", dark hair, business owner - loves art, nightlife, adventure. Seeks single white male, 29-38, never married, no kids, in good shape, clean-shaven with a full head of hair, for dating/relationship. 3147 ✉☎

Dream Woman—Beautiful blond, green eyes, dazzling smile, film and theatrical producer with Warren Beatty and Off-Broadway musical rock show, seeks early-50s, handsome, successful actor/musician or professional/businessman who loves the arts. 3161 ✉☎

Apple Pie Kinda Guy—Down-to-earth ad exec, 46, male WASP, 5'9", athletic. Opens doors and pulls out chairs. Spontaneous, charming, sense of humor. Seeks female counterpart. Photo/note. 3191 ✉

I'm Planning An Exotic Trip—Me: beautiful, vivacious, interesting, classy, romantic, 5'5", Upper East Side lady. You: 60ish gentleman, retired professional - loves theater, concerts, arts. A mensch. Wants to meet and be with someone very special. meetehs@aol.com 3129 ✉☎

Blond, Big-Game Hunter—Sophisticated, sweet, sensual woman with style, 49, longing to go on safari with the right man! PR professional, media junkie, rookie golfer; interests include economics, world affairs, the arts, travel. Seeks solid, no-nonsense, attractive, successful Wall Street type, Christian male, 48-60, preferably Manhattan based, for possible serious relationship. Note/photo optional/phone. 3187 ✉☎

I Like Chopin, Springsteen—I dance like nobody is watching; I love like I haven't been hurt. Handsome, financially independent, 51, blue eyes, fit. Looking for someone in their early 40s, grounded, cultured, pretty, fit, slim and feels successful. 3181 ✉☎

Man Seeking Woman—Handsome, very successful investment banker/broker, 36, well-educated, traveled, knows how to treat a lady. Looking for an exceptionally beautiful lady, 23-35 years old. Must be slim, intelligent and ready for a life of adventure and luxury in a committed relationship, possibly leading to marriage. 3151 ✉☎

Very Attractive, Successful—Asian woman, 40s, seeks fit, warmhearted professional man, 38-55, for friend/companionship and romance. 3156 ✉☎

Financially Secure, Educated Man—Low-key, 60s, healthy, slender, seeks tall/very tall Jersey lady, to 50s, brainy, mentally and physically strong/very strong. 3137 ✉☎

Classical, Pretty Blond—With green eyes, great intellect, good figure, loves NYC and all it offers, seeks a professional man - healthy, attractive, intelligent, 60-70, with passion, pizazz and personality. 3175 ✉☎

Warm, Compassionate Bachelor—Affluent senior executive. Loving, fun and sometimes a little bit dangerous... You too? If so, we must meet! Male, 40, 6', 205, dark hair, seeks long-term relationship with female, 25-40, with tall, willowy features. 3144 ✉☎

Professional Man, 63 Years Old—6'1", born and schooled in NYC, Jewish, nonreligious, semi-retired and financially secure, with time for both athletic and cultural events. Looking for a woman, also financially secure, to share my joy in walking, talking, museums, reading and the theatre. 3178 ✉

Only Fabulous Need Apply—Looking for fabulous man - kind, caring, successful, fit, Jewish, 35 plus. In return: 5'4", blond, beautiful, fit, caring woman, 35. Photo, please. E-mail: lmerill@hotmail.com 3130 ✉☎

Laughter Is The Elixir Of My Life—Italian-American male lawyer, 61, divorced for five years. Love to travel, cook, read and just enjoy life. Looking for kindred spirit. Photo, please. 3186 ✉

Absolutely Alluring—With high cheekbones and beautiful smile, born in Asia, lived in Seoul, Tokyo, Iowa, NY, Paris, and now in NJ. I have an inquisitive nature and a passionate soul. Very slim, bright, fresh, fun and elegant. Enjoy travel, art, classical music, Eastern philosophy. Seek worldly, handsome, successful, competent, warm and romantic man, 46 years plus, for tender and abiding love. Photo, please. 3180 ✉

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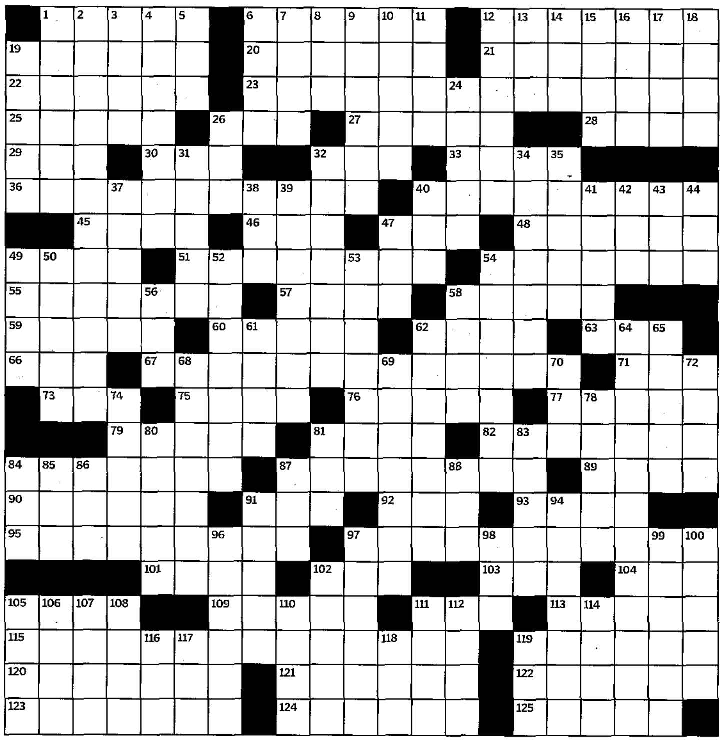


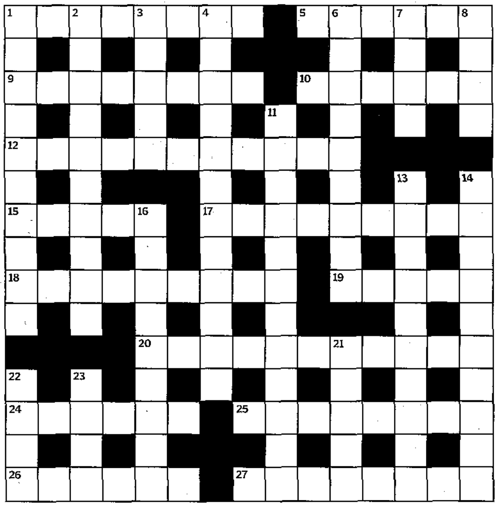
ACROSS

1 Stumbling blocks
6 Monkeylike Madagascar mammals
12 Accumulated
19 Accelerate production
20 Thomas More's ideal place
21 Wyoming city
22 Oscar of the keyboard and TV panels
23 Donald Duck's favorite snack?
25 —— sides (surrounded)
26 Informal shirt
27 Intestinal area
28 Go questing
29 Ga. airport letters
30 Querying sounds
32 Overhead RR's
33 —— many words
36 Dustin Hoffman's favorite candy?
40 Ringo Starr's favorite tidbit?
45 Sound laryngitic
46 Big Blue on the Big Board
47 Shack
48 Lady Mountbatten
49 Rush-order abbr.
51 Conditional clauses
54 Tested for fit
55 Algonquian deity
57 "The jig ——!"
58 Bay window
59 Word before Carta
60 Leopard's markings
62 Seed casing
63 D.J.'s back numbers
66 U.K. award
67 Lassie's favorite nibble?
71 Washington bill
73 Compass pt.
75 Lee's G.I.'s
76 Property measurements
77 Less cooked
79 Harness-racing gaits
81 Tubular pasta
82 Mob-dispersal substance
84 Residents of the Beehive State
87 Eyewear for one eye
89 Isle of Wight resort
90 Freudian topic
91 Before, to Byron
92 Lady Bird's successor
93 "—— drink with jam and bread" ("Do-Re-Mi" lyric)
95 King Saud's favorite entrée?
97 Mike Tyson's favorite drink?
101 Splitsville, U.S.A.
102 Photo —— (picture events)
103 Kennedy Library architect
104 Mommy deer
105 Invites
109 Clear the tape
111 It's thrown in the ring
113 Snake-charmer's pet
115 Arnold Schwarzenegger's favorite appetizer?
119 Historian Will
120 Auricular ornament
121 Shows to be similar
122 Van Gogh flowers
123 Get things in order
124 Partner of cease
125 High-I.Q. clique

DOWN

1 Taken care of
2 Horatio Nelson's favorite fruits?
3 Landlocked Russian sea
4 Having an empty holster
5 Any city with a harbor: abbr.
6 Olympics sled
7 French 101 verb
8 Bygone bird
9 To higher ground
10 Iranian coins
11 Identical
12 Former coed
13 Goat's greeting
14 Curved line
15 Fifth Avenue store
16 Captain Hook's henchman
17 Republic of Ireland
18 Workday furnishing
19 Be a smug winner
24 Not noisy
26 Between Mao and tung
31 Rhino's acquaintance
32 Peruvian volcano
34 Germ-free
35 Song from yesteryear
37 Easy basketball shot
38 Onetime Braz. capital
39 Apparent
40 Jitney
41 "Seven Year Itch" co-star
42 Alouette's nest
43 First numero
44 Light brown
47 Bunny dance
49 Bullets and such
50 Volvo rivals
52 Winter apples
53 Keep supplied with necessities
54 Italian city on the north Adriatic
56 The dinner check
58 Kill —— killed (law of the jungle)
61 Toxic pollutants, for short
62 Kenyan, e.g.
64 George Gershwin's favorite seafood?
65 Golf's "Slammin' Sam"
68 Output of some mines
69 Multi-armed mollusk
70 Monk's title
72 Dialect in 17-Down
74 Guiding standard
78 Chilean pianist Claudio
80 Speed-trap device
81 Caldwell or Akins
83 Lauder of cosmetics
84 Einstein's birthplace
85 No-no on Casual Friday
86 One of the networks
87 Med. diagnostic procedure
88 Inc., to Brits
91 Huge, poetically
94 Gourmet
96 Nervous
97 Dots
98 Quick to learn
99 Contact-lens site
100 Qualifying races
102 Actor Davis
105 On a cruise
106 Asterisk
107 "From Here to Eternity" actress
108 Franklin D.'s mother
110 "—— Lang Syne"
111 Coop group
112 Aide: abbr.
114 Lavinia's brother in "Mourning Becomes Electra"
116 Andy Gump's wife
117 Famed Siamese twin
118 Maui memento
119 Opposite of bright

The 'Guardian' Crossword Set by Gordius



ACROSS

1 Vehicle going fast with Shell. (8)
5 Loathsome leader with blemish surrounding his name. (6)
9 Visionary professional? (8)
10 People led astray by a botanist. (6)
12 Modern name for city with a bridge problem. (11)
15 Expression of surprise about a publication in Ulster. (5)
17 De la Mare's audience. (9)
18 What guest without wedding garment does to get rebuke? (5,4)
19 Musical drama cost a bundle. (5)
20 Unpleasant fluids pouring over palate. (11)
24 A yarn told without sympathy. (6)
25 Stork frequently seen in a mess. (8)
26 It's brave to dress in drag. (6)
27 To ban fashion in dress is dull. (8)

DOWN

1 Club with clergy membership. (10)
2 After reverse, Gordius—inter alia—gets his own back. (10)
3 Bird parts with a pound for a nut. (5)
4 Heroes' lunch—a soup full of bones. (7,5)
6 Passes into the river—and most with it. (9)
7 Boy found with unknown woman. (4)
8 Girl hearing sound of bell. (4)
11 Bird gets dodgy reward for a screw. (6,6)
13 A prig feels awkward at mickey-taking. (10)
14 Race is set with one old king mounted . . . (10)
16 . . . zealous one of the 14 has an idea—for negotiation? (9)
21 It sometimes comes under the hammer. (5)
22 Tart gets help to entrap church leader. (4)
23 Bucks perhaps said to be over-valued. (4)

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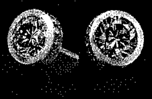
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 113.



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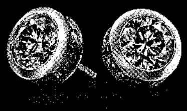

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